Formal Functions in Menuets by Mozart, Part 1: Orchestral Works and Independent Sets

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Abstract:

A study of formal functions (after Caplin) in named menuets by Mozart, the larger goal being to historicize more fully form-design practices in European music during the second half of the eighteenth century, especially emphasizing the importance of the "galant theme" or anticipation + continuation/contrast model. The essay includes a table of data along with comprehensive musical examples drawn from the orchestral compositions and from the independent sets of menuets, many of which are either orchestral or keyboard reductions of ensemble pieces.

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Introduction

The table in the next section covers first-strain themes in orchestral works titled symphony, divertimento, serenade, notturno, and cassation, along with independent sets of menuets K. 65a, 103, 164, 176, 315a, 363, 461, 463, 568, 585, 599, and 601/604, most of which are also orchestral, though some have survived only as keyboard reductions. The table does not have chamber music (trios, quartets, quintets), piano sonatas, or violin sonatas. The basset horn trios, K. 439b, are here because they were titled "divertimento." Only movements labeled with one or another variant of "menuet" are included, though it is obvious that the menuet style is the basis of quite a few movements without the title.[1]

The reader will recognize that the data given in the table are not hard numbers in the sense of the counting of widgets or boxes of oatmeal. The overwhelming majority of the interpretations were not difficult, and I am confident of their accuracy with respect to the categories I have laid out: four 8-bar theme types (period, sentence, galant theme, presentation + consequent) with variants of greater length.

It is hardly surprising, however, that given the large number of menuets he wrote (n = 340 here alone) and given Mozart's restlessly creative temperament, pretty much every possible way to assemble and relate 2-bar units (and phrase and theme levels, too) can be found somewhere in his music and thus some first strains fit less comfortably than one might like into the categories to which I have assigned them.

This is particularly true of those themes that make use of imitation and those I informally call the "6 + 2" and the "ABBC" themes. The former are placed in the table under "pres-cons" (that is, presentation + consequent) but this theme type is distinguished from sentences only in that the complete basic idea is given in bars 1-2, 3-4, & 5-6, most often—but not always!—in sequence. The "ABBC" themes are placed under the galant theme but the continuation phrases tend to be only very weakly developmental because the complete contrasting idea is repeated, not fragmented.

Some of William Caplin's theme types were not used or were re-named. Given the importance of melody to the galant aesthetic, I did not think it would be productive to make the subtle harmonic distinctions between forms cbi + consequent, cbi + continuation, presentation + continuation-->cadential, and presentation + cadential. On the other hand, I did include presentation + consequent, a so-called hybrid that Caplin discards as too rare; unequivocal examples of it do appear in this repertoire (n = 30 in the final tally, or a bit less than 10% of the total). In fact, the presentation + consequent theme occurs in small numbers in various musical repertoires—not only menuets—throughout the seventeenth and eighteenth centuries. See my essays Dance Designs and Formal Functions.

I also re-named antecedent + continuation the "galant theme" because of its pervasive presence throughout the era (roughly 1730-1800): here it outnumbers period and sentence alike in all but one of the running tallies (at K. 124, 185, 254, and 463) and only falls behind the period in the final accounting (n = 86 for the period, 75 for the galant theme) thanks to the unusually large number of periods in K. 568 & 585.

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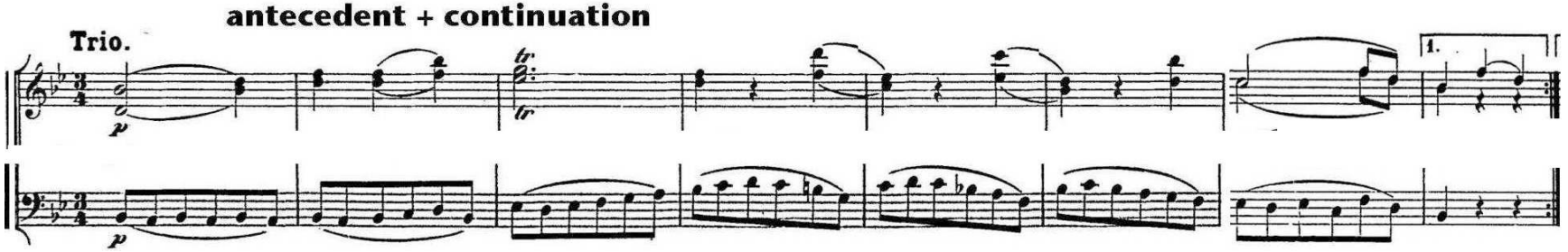
[1] I use "menuet," incidentally, rather than Italian "minuetto" or "menuetto"—regardless of the version Mozart applied—out of respect for the dance's country of origin. Throughout the eighteenth century, the menuet was understood to be a French dance, no matter the new contexts into which it might be inserted.

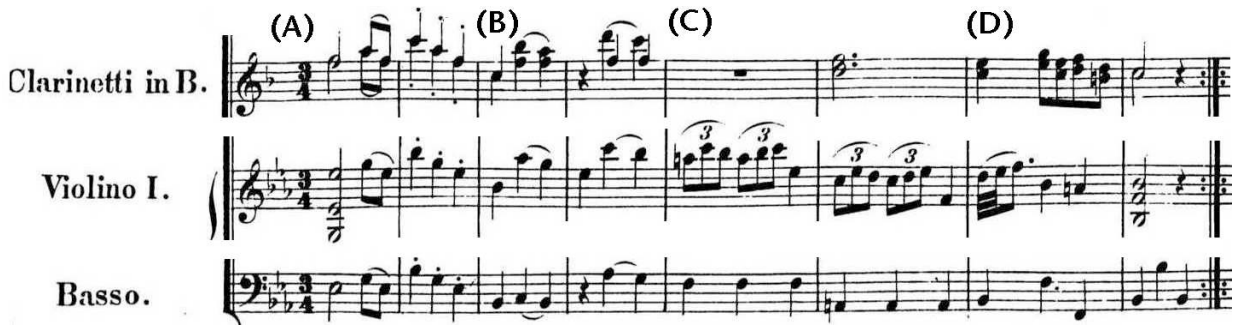
I recognize that these changes make 1-to-1 comparison with examples in Caplin's books and in his and others' published articles more difficult, but it is important to bring forward emphatically the role of the contrast aesthetic and the "galant theme" in eighteenth century music.

Mozart often does write what I could call a "textbook" galant theme. Here it is in the trio of no. 4 from the set of menuets, K. 461 (1784). The ideas in the antecedent are strongly contrasting, and fragmentation dominates the continuation before the cadential formula finishes.[2]



There is still some detectable relationship between the phrases in that the fragmented motive in the continuation can be heard easily enough as an inverted and metrically displaced version of the slurred pair in bar 2 (all this is much easier to hear than it is to describe in words).

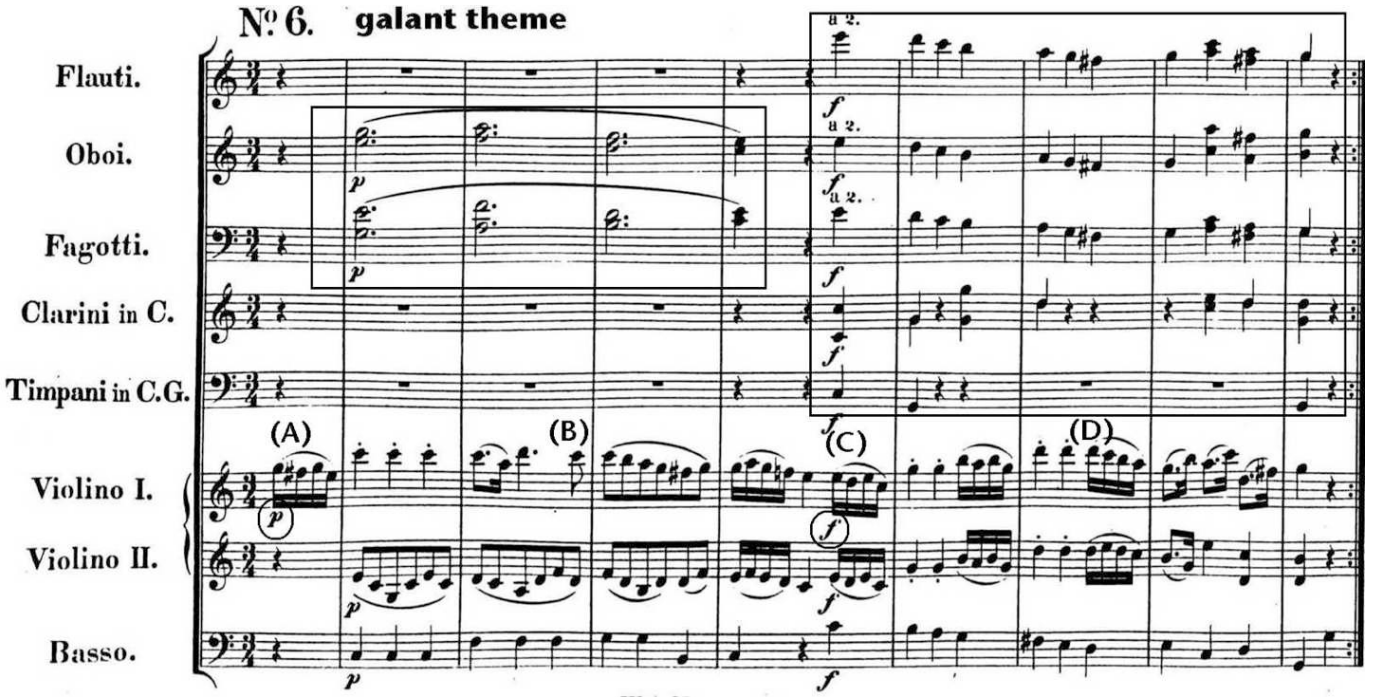
Sometimes Mozart goes further, so that every idea in the theme—even the cadential idea—is distinct, as in this example from the Divertimento, K. 113 (1771). Rhythms and articulation change on a 2-bar basis. At (A), unison arpeggios; at (B), harmony with slurred pairs; at (C), the clarinets are silent while the violins suddenly introduce triplet eighths; at (D), after the clarinets have rejoined, we hear formulaic cadential gestures in all parts.



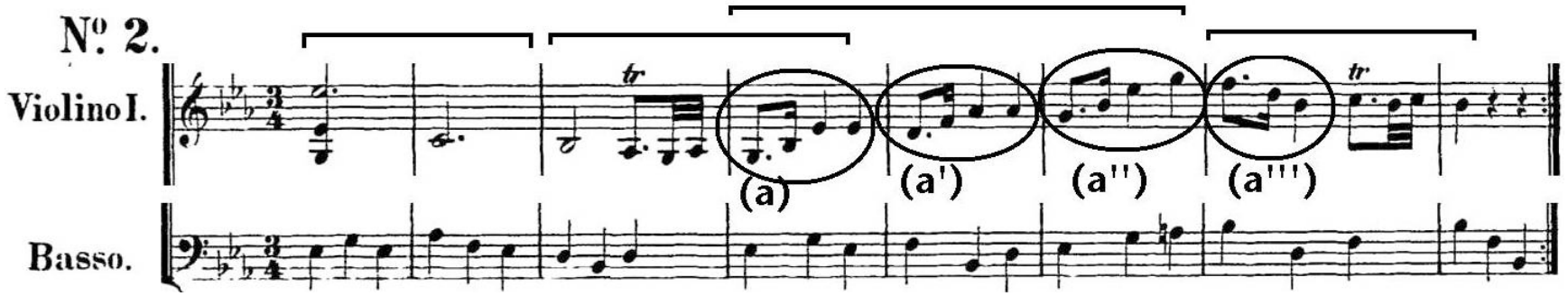
[2] Here and in examples throughout this essay I have reduced the scores opportunistically, in many cases showing just what's needed to make my point. The gaps and the extended bar lines indicate where I deleted parts. In this case I have retained the oboes and the bass; I deleted the bassoons, horns, and violins.

Note that even the bass has a new figure in each two-bar unit: the arpeggios, then the slurred pairs, then repeated quarters, and finally the cadential I-V-I chord roots:

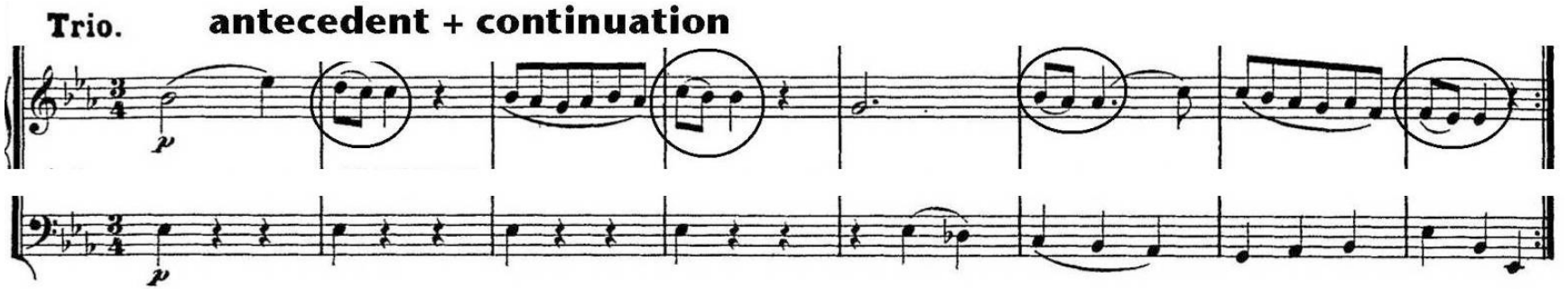
A similar example from later in Mozart's career is no. 6 in the menuets, K. 585 (1789). The melody also has four distinct ideas, (A)-(D), though note that (C), in proper continuation fashion, reuses and fragments the head motive of (A). In this case, however, dynamics, instrumentation, and the contrast of durations in the winds (see boxes) strongly emphasize the *phrase* level, as does the harmony, which completes a clearly defined progression in the tonic key in the first phrase, then works out another in the dominant key through the second phrase.



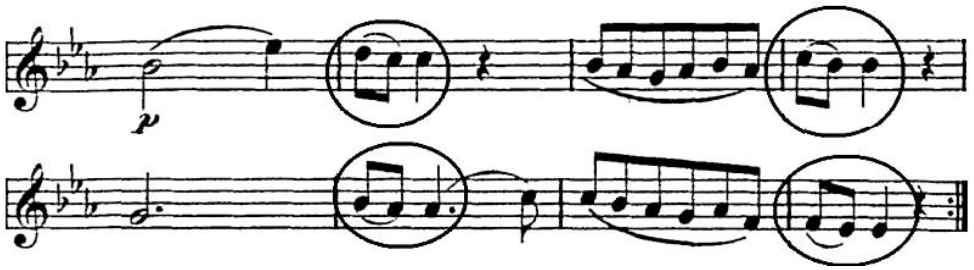
Below find two further examples from K. 461. In the menuet, there are four ideas (bracketed) but the continuation motive is "previewed" in bar 4. As in the previous example from K. 585—though by no means with the same force—the four-bar level seems to take precedence over the several ideas, despite the muddling effect of the overlap in bar 4.



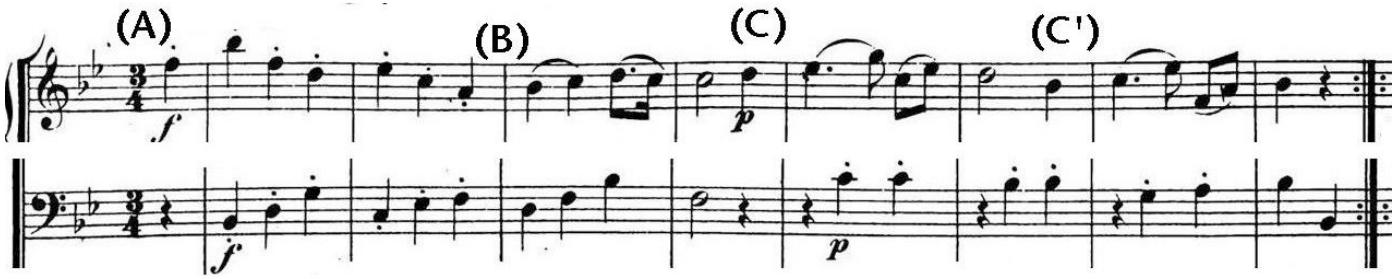
In the trio, again we hear four distinct ideas, but this time the tail of all four is the same.



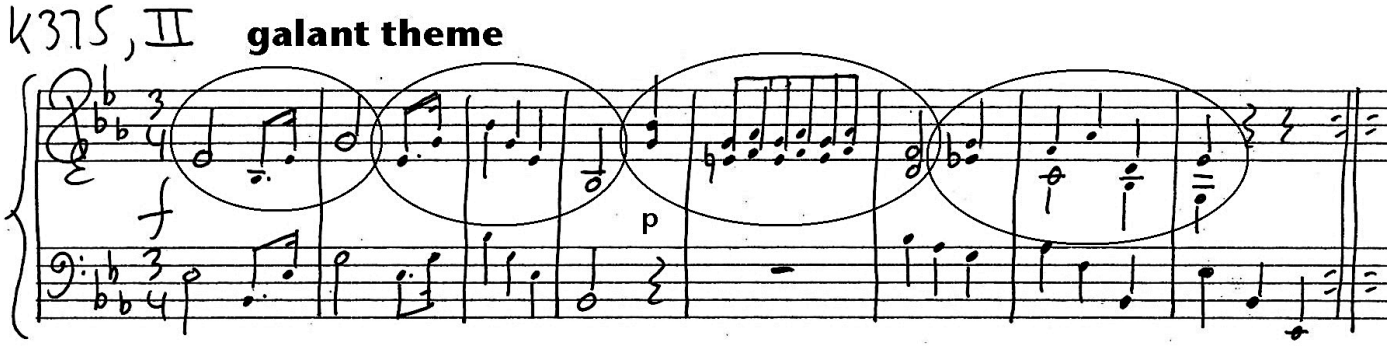
Mozart also smooths over the contrasts by making the rhythms of the two phrases very nearly the same (and thereby again seeming to give precedence to the phrase over the idea). Here a more "generous" reading might label this theme as a period.



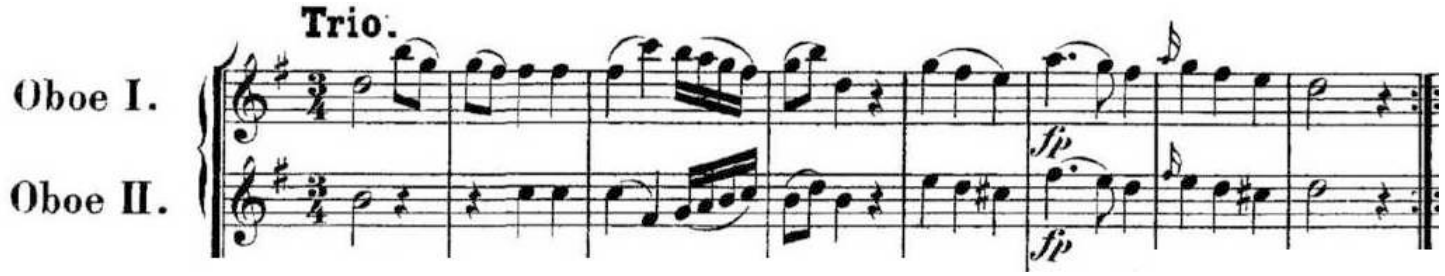
As the notion of four ideas suggests, and the trio of K. 461n2 above already shows, the continuation phrase in a galant theme—at least as Mozart composes them—is sometimes not a developing continuation (the "textbook" form) but a *contrasting* phrase. Here are three additional examples. The first is from the Serenade, K. 361/370a (1783), the second menuet.



Here is the wind Serenade, K. 375, II (1781):

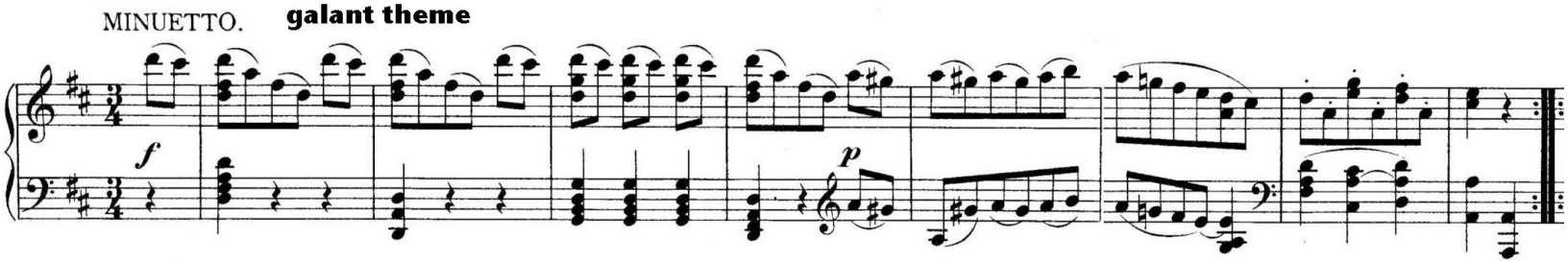


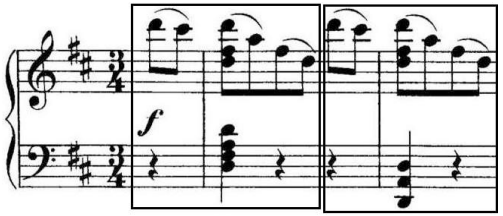
And finally, the trio from Symphony no. 25, K. 183, III (1773):



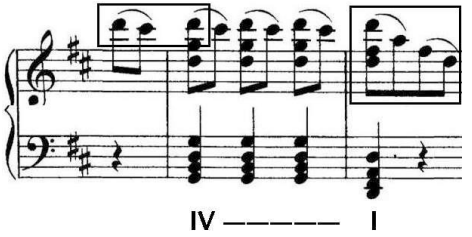
The larger point to be drawn from all these examples, then, is that the sentence may be celebrated for its flexibility, but one might just as well say the same of the galant theme, at least in Mozart's hands.

The reader might of course decide that some of the themes I read as "galant" would otherwise be read as sentences, if one chose a more generous interpretation of motivic connections and shapes in bars 3-4. Here is one example (Serenade, K. 250, menuet 3 [1776]):

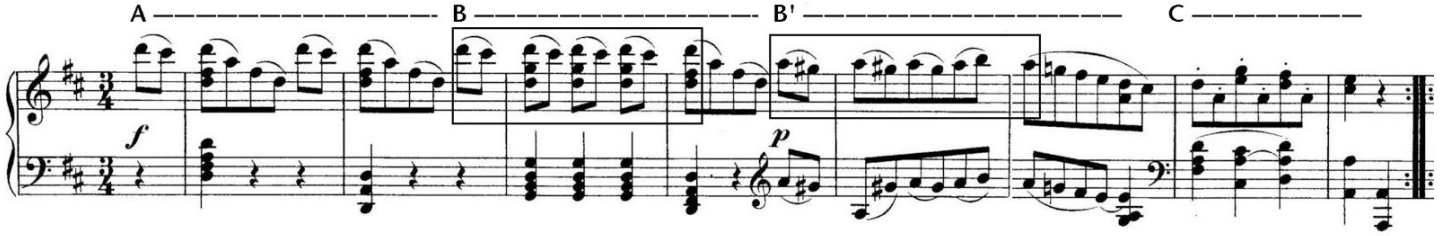




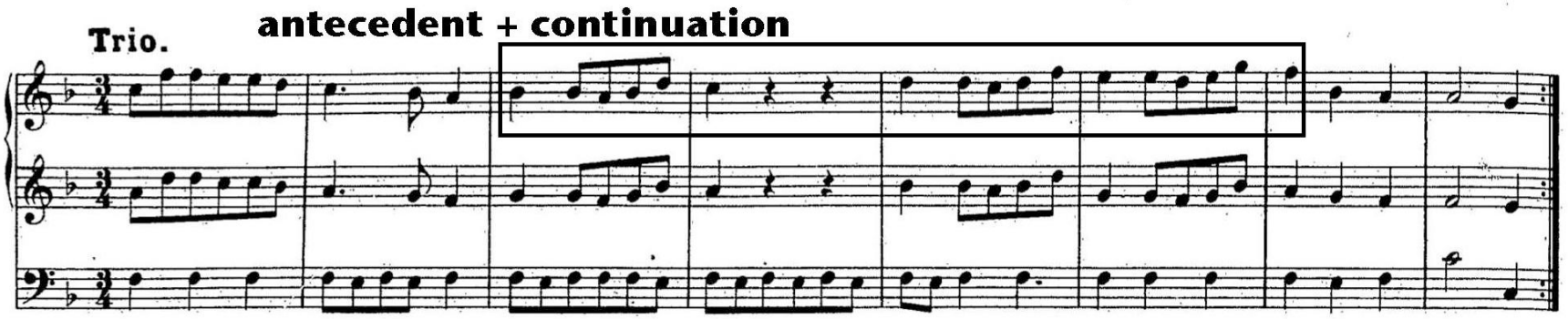
The basic idea is made of a one-bar motive and its repetition. Its neighbor-note head is drilled into the ear in the contrasting idea, with supporting punctuation in the accompanying parts. The end of the contrasting idea, however, is the same as the end of the motive: are bars 3-4 better heard as an expansion of the motive and therefore as "b.i. varied"? The continued *forte* dynamic and the sharp contrast with bars 5 ff suggest it. I argue that, within the constraints of a small form, details become magnified in importance. Bars 3-4 in this sense don't "develop" bars 1-2, they are clearly meant to relate to but to sound different from them, a short-term *cadential* effect with acceleration and root position cadential chords (here, IV & I).



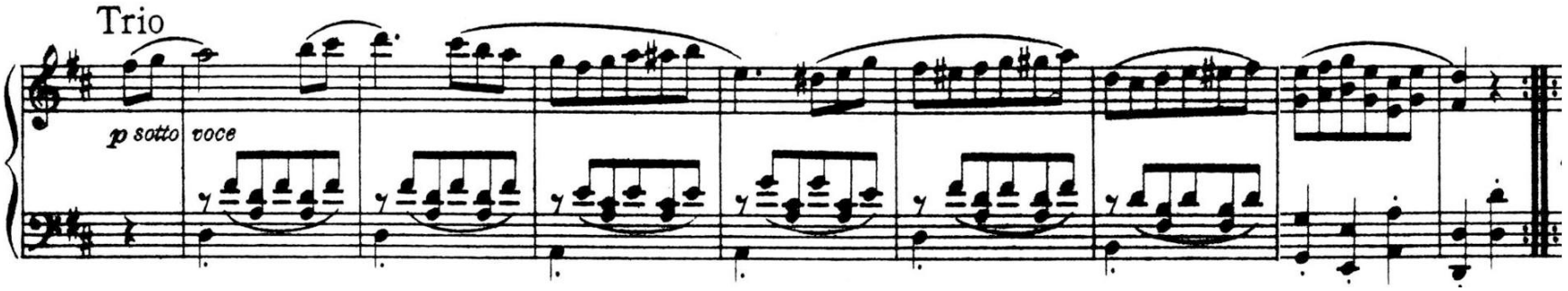
The overall design Mozart uses is of some interest. Idea B' develops, but it uses the second idea, not the first, so that the overall plan is ABB'C:



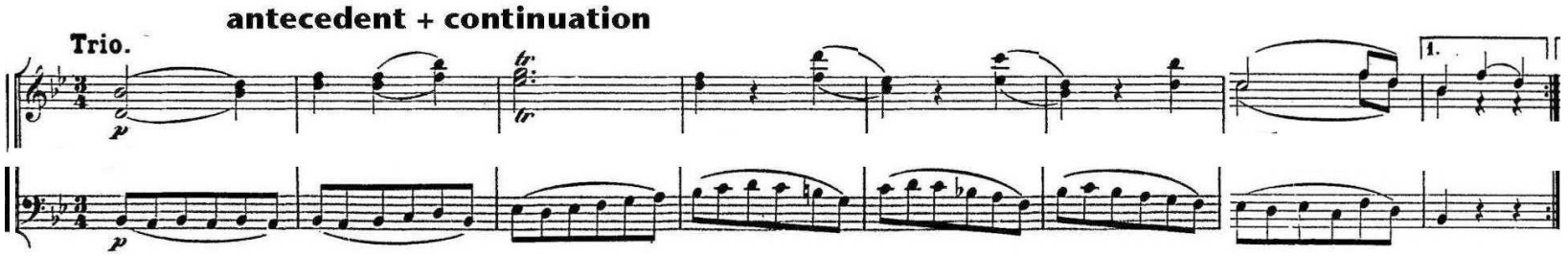
Here is the same design from the menuets, K. 65, trio of no. 5 (1769).



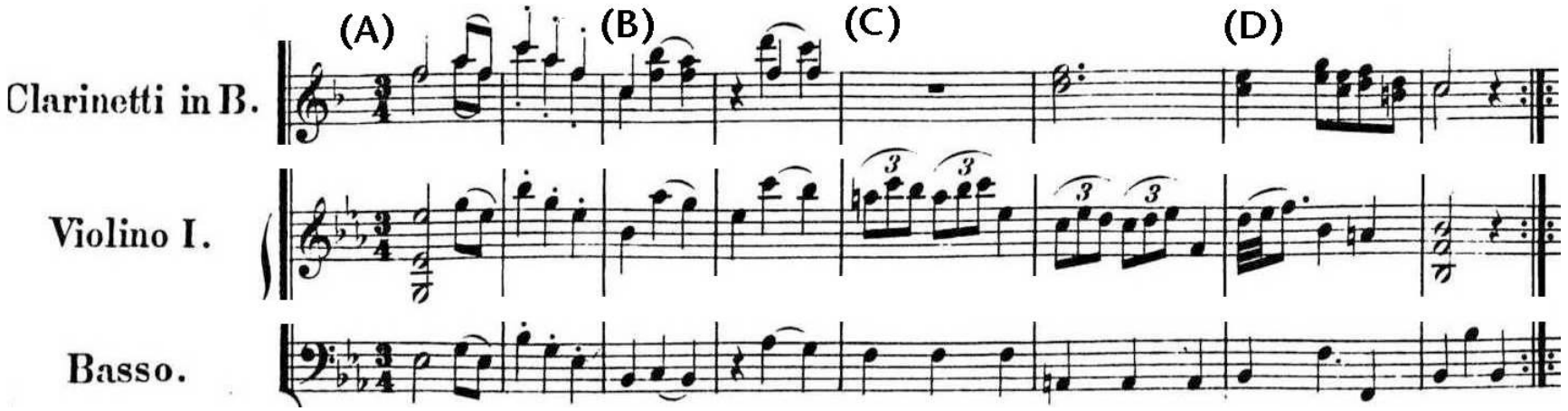
And in K. 525 (*Eine kleine Nachtmusik*), III, trio (1787).



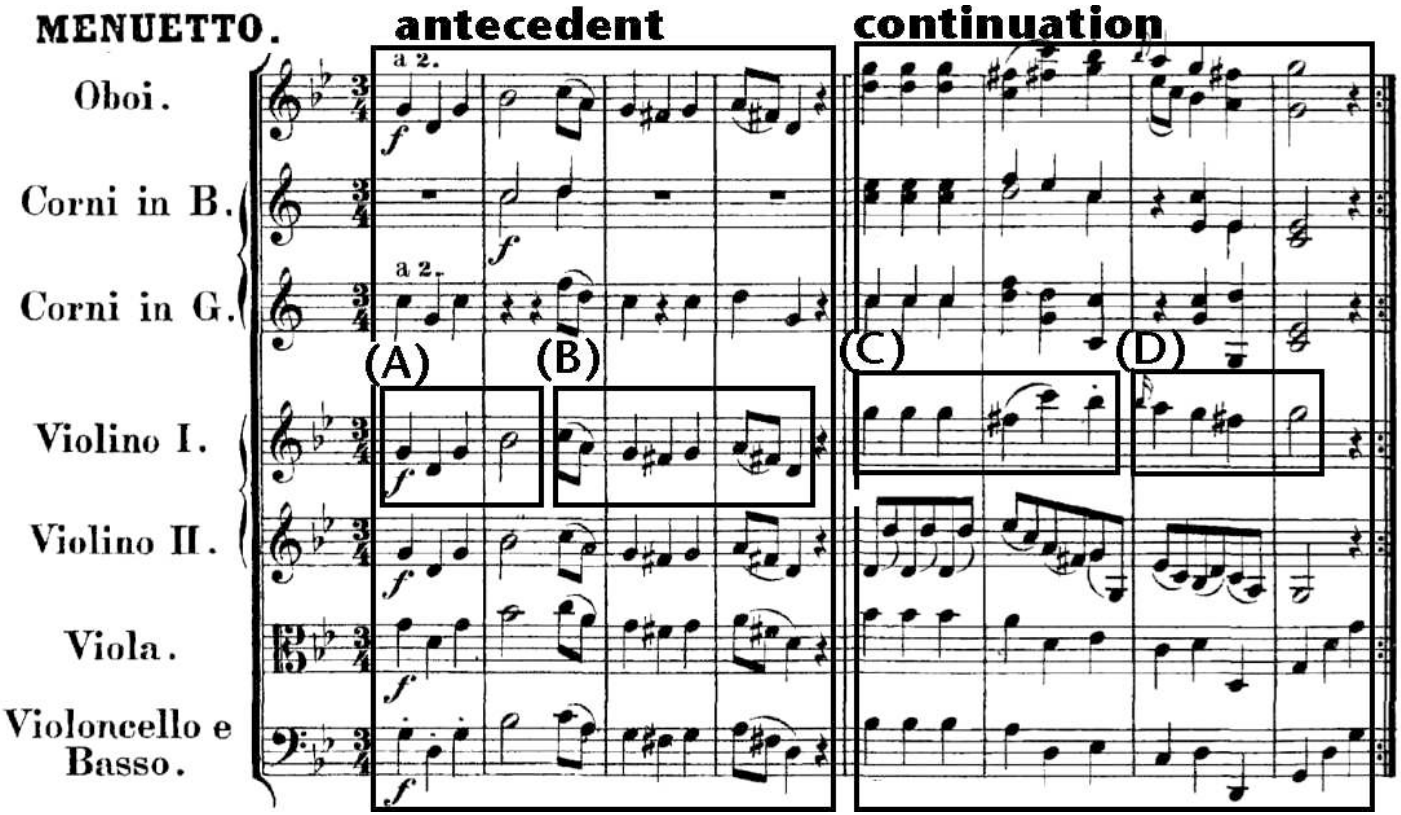
Note that K. 461, no. 4, trio (my first example earlier in this section) comes close to this, except the flowing eighth notes work against the expressive effect of contrast.



In K. 113, the bass also differs in every two-bar unit, making this theme one of the most extreme examples of the aesthetic of contrast.



The final example in this series, and the one that shows in a more complex form the interplay of contrast and connection that Mozart often seems concerned with, is the menuet from Symphony no. 25 (1773). I reproduce the full score because all parts are involved.

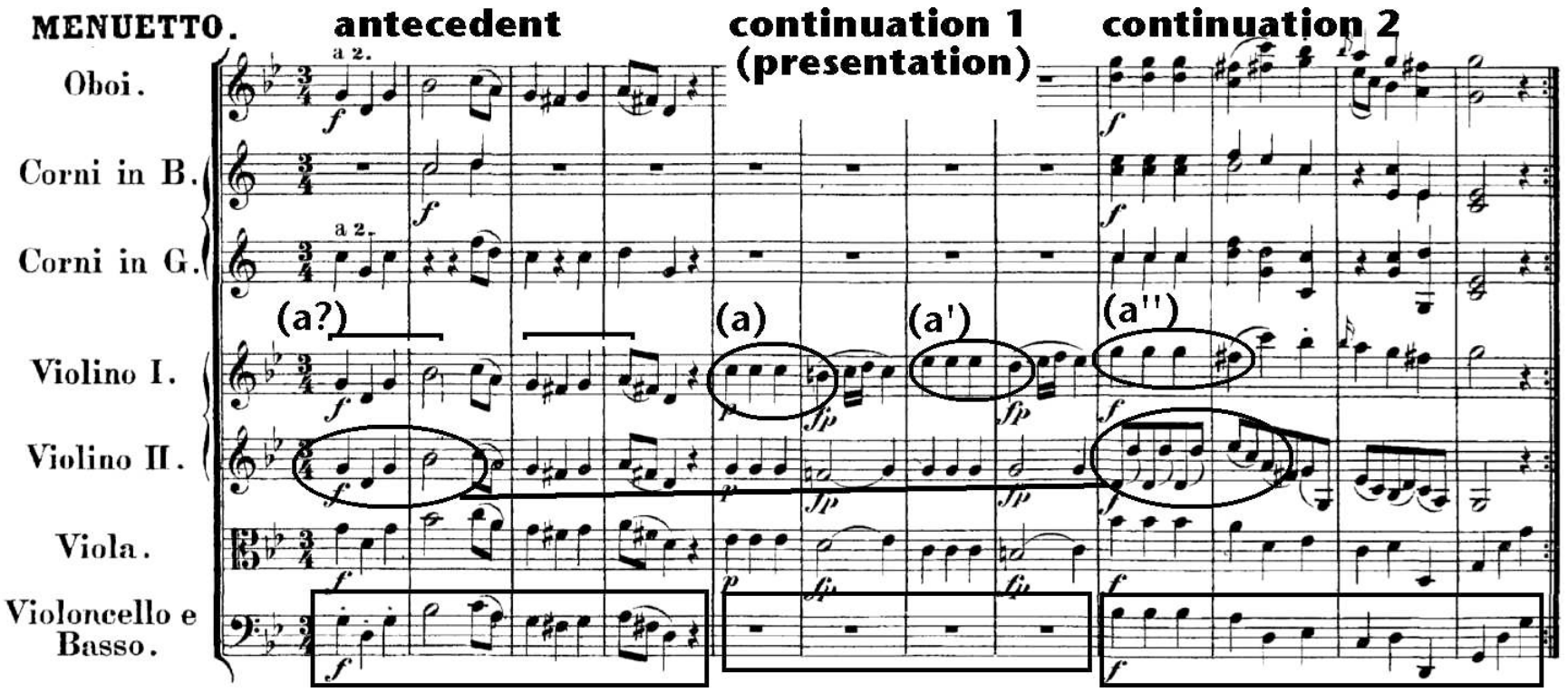


Four distinct ideas, (A)-(D)—though Mozart gives attention to the 4-bar phrases in that the first is entirely in unison, where the second is in (rather full) harmony, to which the second violins add momentum with a string of eighth notes. The second phrase is contrasting rather than developmental in that (C) is a complete melodic idea, not motivic or fragmented.

All in all, this first strain is a perfect example of the galant theme, except that I now admit a bit of deception. The score above is an eight-bar "reduction" of the actual theme. Mozart inserts four measures between the phrases—see the example below. I have called this "continuation 1," but it is really a proper phrase, with two complete ideas -- or, rather, one idea repeated -- and therefore I have included "presentation" in

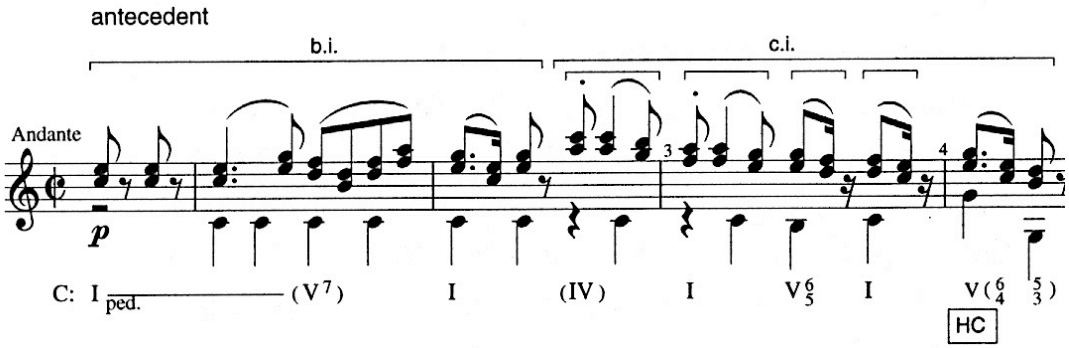
parentheses. The overall design might be read as antecedent-presentation-continuation, then, but Mozart truly makes the second phrase sound like an insertion, not a phrase of equal status with the other two.

In the longer themes especially common in Mozart's later compositions, this sort of expansion or extension through familiar chunks of formal functions is the composer's almost universal method.



The score sources for the examples in this document are eclectic; almost all were downloaded from IMSLP. Where keyboard versions were available, I used them. Two sets—K. 103 and 176—were available only through the *Neue Mozart Ausgabe* and are still under copyright in the United States; I did not reproduce them, but the reader can get access to them through the Edition's website: link.[3] For the orchestral scores, as I noted earlier, I frequently compressed them by deleting "superfluous" parts, that is, simple doublings or others not necessary to make a basic evaluation of melody and harmony.

I apologize for the heterogeneous character of the examples—I used the sources readily available to me; deletion of parts becomes more common later in the essay (for no other reason than that I became worried about file size); examples for K. 375 were even hand-drawn. None will look anything like so elegant as those in Caplin's two books, as for instance this, the first part of his Example 1.3 (Mozart, K. 525, III):[4]



Nevertheless, my goal remains the same: to provide an adequate reproduction of the musical contents so that a fair judgment can be made about formal functions and supporting harmony. Unlike Caplin, however, I do rely on the reader to supply the details: I normally give only the theme label (period, sentence, 14-bar galant theme, etc.).

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[3] From the front page of the website: "The purpose of this web site operated by the Internationale Stiftung Mozarteum in cooperation with the Packard Humanities Institute is to make Wolfgang Amadeus Mozart's musical compositions widely and conveniently accessible to the public, for personal study and for educational and classroom use. Wholesale downloading or reuse of the contents of this website is prohibited under all circumstances, whether commercial or otherwise." Since mine is a non-profit educational project, I could have reproduced selected menuets or melodic lines under Fair Use guidelines, but I chose not to out of respect for the Mozarteum foundation's worthy public goals.

[4] This is from William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. Oxford University Press, 1998. Caplin's recent book is *Analyzing Classical Form: An Approach for the Classroom*. Oxford University Press, 2014.

Table of Themes in the First Strains of Orchestral Works

Legend:

Type: Symphony, divertimento, serenade, cassation, menuets [these last are the independent sets]. Under this column, works with an asterisk are of doubtful authorship, and data for their menuet movements—if any—are not included.

Period, sentence, galant, and pres-cons are 8-bar themes. "None" in the period column indicates that the composition does not have a menuet movement.

Galant = Caplin's antecedent + continuation

Pres-cons = presentation + consequent

10, 12, or 14-bar galant = Caplin's antecedent + continuation enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). Periods of these lengths are also included and named in this column, but they do not figure in the tallies for the running totals.

10, 12, or 14-bar sentence = sentence enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). Presentation + consequent themes of these lengths are also included and named in this column; they do not figure in the tallies for the running totals.

16 bar theme = 16-bar periods and sentences without distinction. Themes of greater length (17-24 bars) are included and named in this column; they do not figure in the tallies for the running totals.

Running totals are given in rows after K. 185 (where n = 69), K. 254 (where n = 164), K. 463 (where n = 241), and of course at the end, where n = 324. The dances not included in these tallies (see above) add 16 more, so that n = 340 for the entire data set.

K #	Type	#	Year	Theme in the first strain						
				Period	Sentence	Galant	Pres-cons	10, 12, or 14 -bar galant	10, 12, or 14-bar sentence	16 bar theme
43	Symphony	6	1767	1			1			
45	Symphony	7	1768			1		1		
48	Symphony	8	1768		1			1		
63	Cassation		1769		1	1		2		
65	Menuets	--	1769	1	5	7	1			
73/75a	Symphony	9	1769-72?		1	1				

K #	Type	#	Year	Theme in the first strain						
				Period	Sentence	Galant	Pres-cons	10, 12, or 14 -bar galant	10, 12, or 14-bar sentence	16 bar theme
74	Symphony	10	1770	None						
75	Symphony*	42	1771	--						
76	Symphony*	43	1767	--						
81/73l	Symphony*	44	1770	--						
84/73g	Symphony*	11	1770	--						
95/73n	Symphony*	45	1770	--						
96/111	Symphony*	46	1771	--						
97/73m	Symphony*	47	1770	--						
99/63a	Cassation		1769		1	2	1			
100/62a	Serenade/ Cassation		1769	1	3	1			1	
102/213c	Symphony	52	1775 or 76	None						
103/61d	Menuets	--	1772	8	6	3	4	2	1	
110/75b	Symphony	12	1771		1				1	
112	Symphony	13	1771		1	1				
113	Divertimento		1771		1	1				
114	Symphony	14	1771	1		1				
120	Symphony	48	1771	None						

K #	Type	#	Year	Theme in the first strain						
				Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
121/207a	Symphony	51	1774-5	None						
122	Menuet	--	1770						Pres + 8 bar consequent	
124	Symphony	15	1772	1				10-bar period		
Through K. 124 ----------				**13**	**21**	**19**	**7**	**6**	**3**	**0**
128	Symphony	16	1772	None						
129	Symphony	17	1772	None						
130	Symphony	18	1772		1			12-bar period		
131	Divertimento		1772		1	4	1		1	
132	Symphony	19	1772				1		1	
133	Symphony	20	1772					1	1	
134	Symphony	21	1772				1	1		
136/125a	Divertimento		1772	None						
137/125b	Divertimento		1772	None						
138/125c	Divertimento		1772	None						
161/141a	Symphony	50	1771/1774	None						
162	Symphony	22	1773	None						
164	Menuets	--	1772	2	5		2			
166/159d	Divertimento		1773	1		1				

K #	**Type**	**#**	**Year**	**Theme in the first strain**						
				Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
176	Menuets	--	1773	4	3	7	5	1		
181	Symphony	23	1773	None						
182	Symphony	24	1773	None						
183	Symphony	25	1773			1		1		
184	Symphony	26	1773	None						
185/167a	Serenade		1773	1	1	2		1		
Through K. 185 ----------				**21**	**32**	**34**	**17**	**11**	**6**	**0**
186/159b	Divertimento		1773	1	1					
187/ Anh.C	Divertimento*		1773	--						
188/240b	Divertimento		1773			2				
199/161b	Symphony	27	1773	None						
200	Symphony	28	1774		1			1		
201	Symphony	29	1774			1		1		
202	Symphony	30	1774				1	1		
203/189b	Serenade		1774		1	2		10-bar period	1	20-bar galant
204/213a	Serenade		1775		1				2	18-bar sentence
205/167A	Divertimento		1773	2	1	1				

K #	Type	#	Year	Theme in the first strain						
				Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
213	Divertimento		1775		1				1	
Anh. 229	See 439b									
239	Serenade		1776			1			1	
240	Divertimento		1776	2						
247	Divertimento		1776		1			2	1	
250/248b	Serenade		1776		1	2		1		18-bar galant
251	Divertimento		1776	1		1			1	
252/240a	Divertimento		1776	1					1	
253	Divertimento		1776		1		1			
254	Divertimento		1776			1				
Through K. 254 ----------				**28**	**41**	**45**	**19**	**17**	**14**	**0**
270	Divertimento		1777		1	1				
286	Notturno		1777		1			1		
287/271h	Divertimento		1777	1	1					2
289/271g	Divertimento		1777	1						1
297/300a	Symphony	31	1778	None						
315a	Menuets		1779	7	1	6	2			
318	Symphony	32	1782/83	None						

K #	**Type**	**#**	**Year**	**Theme in the first strain**						
				Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
319	Symphony	33	1779	1	1					
320	Serenade		1779	2	1				1	20-bar sentence
334/320b	Divertimento		1779					2; 12-bar period		2
338	Symphony	34	1780	None						
361/370a	Serenade		1783	1		1			1	1; 2 @ 17
363	Menuets	--	1783	1	1			1		
375	Serenade		1781	1		1		12-bar period	12-bar p + c	
385	Symphony	35	1782	1		1				
388/384a	Serenade		1782						1	1
425	Symphony	36	1783		1			1		
439b	Divertimenti (odd ## in longer themes)		?	2	2		1	5; 14-bar period	2	2; 1 @ 18
444/425a	Symphony*	37	1784	--						
461	Menuets	--	1784	1	4	4	1			
463	Menuets	--	1784	2						
Through K. 463 ----------				**49**	**55**	**59**	**23**	**27**	**19**	**9**
504	Symphony	38	1786	None						
525	Serenade		1787	1		1				

K #	Type	#	Year	Theme in the first strain						
				Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
543	Symphony	39	1788	1						1
550	Symphony	40	1788						1	1 @ 18
551	Symphony	41	1788	1						1
563	Divertimento		1788	2			1		1	1 @ 24
568	Menuets	--	1788	11	8	5				
585	Menuets	--	1789	12	5	6	1			
599	Menuets	--	1791	5	4	0	3			
601/ 604	Menuets	--	1791	4	2	4	2			
Totals; n = 324* ----------				**86****	**74**	**75**	**30**	**27**	**21**	**11****

Table © 2017 David Neumeyer

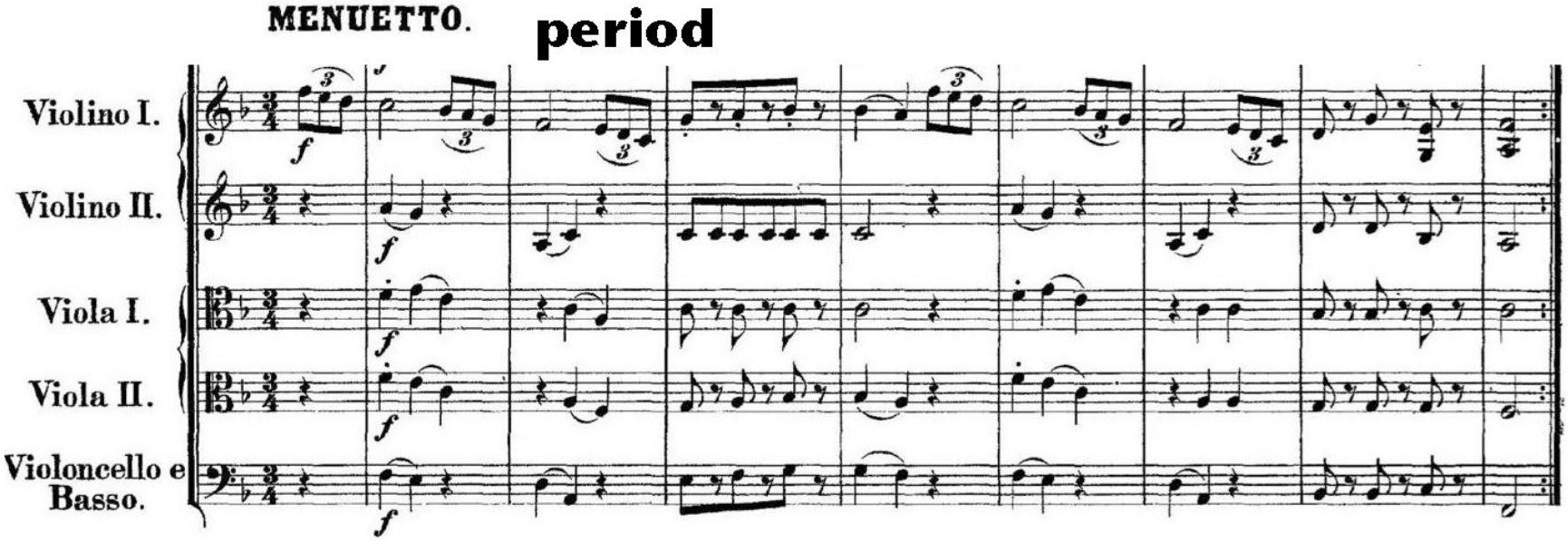
* The dances not included in these tallies (see the table Legend) add 16 more, or 340 for the entire data set.

**After the table was completed, I found that the keyboard edition of K. 250 I used lacked the first menuet and trio of the original orchestra version. These would add a period and a 16-bar sentence to the total.

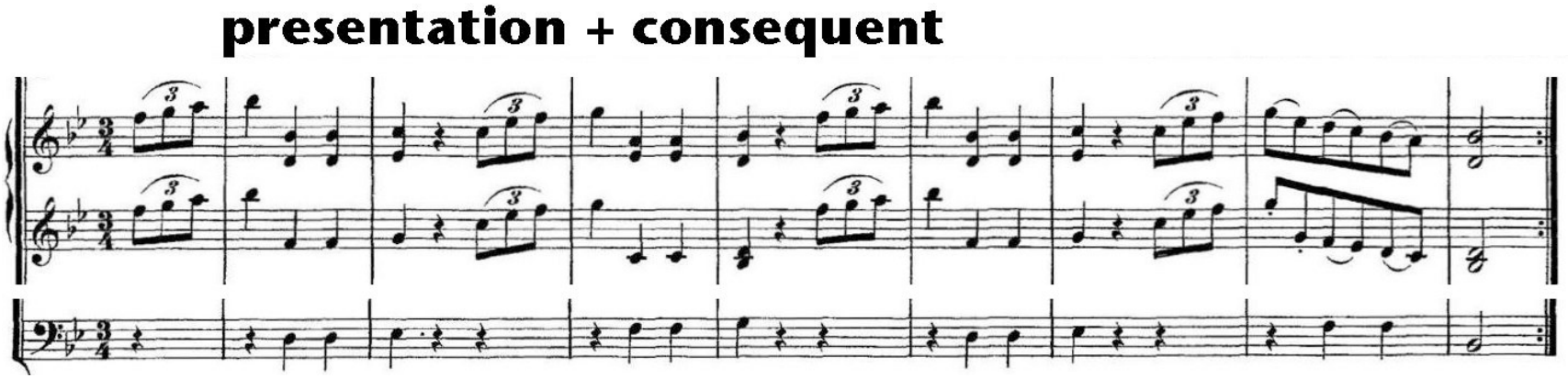
Mozart's Orchestral Menuets

First group: K. 43 through K. 124

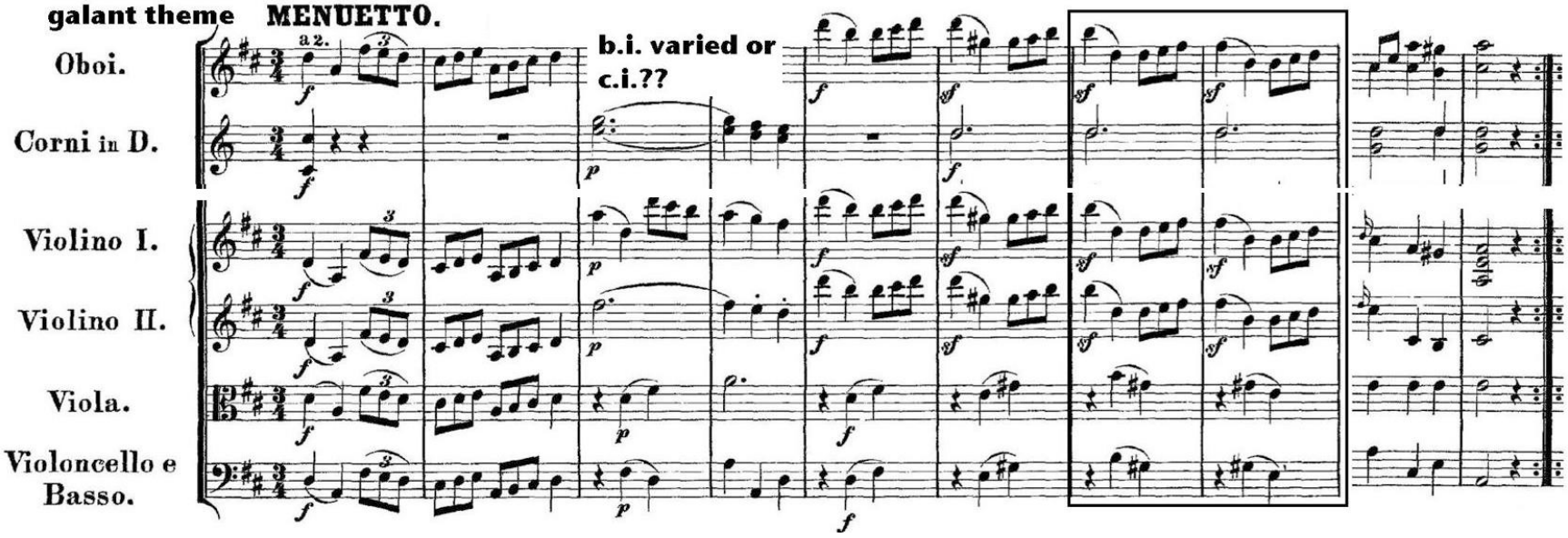
K. 43: Symphony no. 6 (1767)

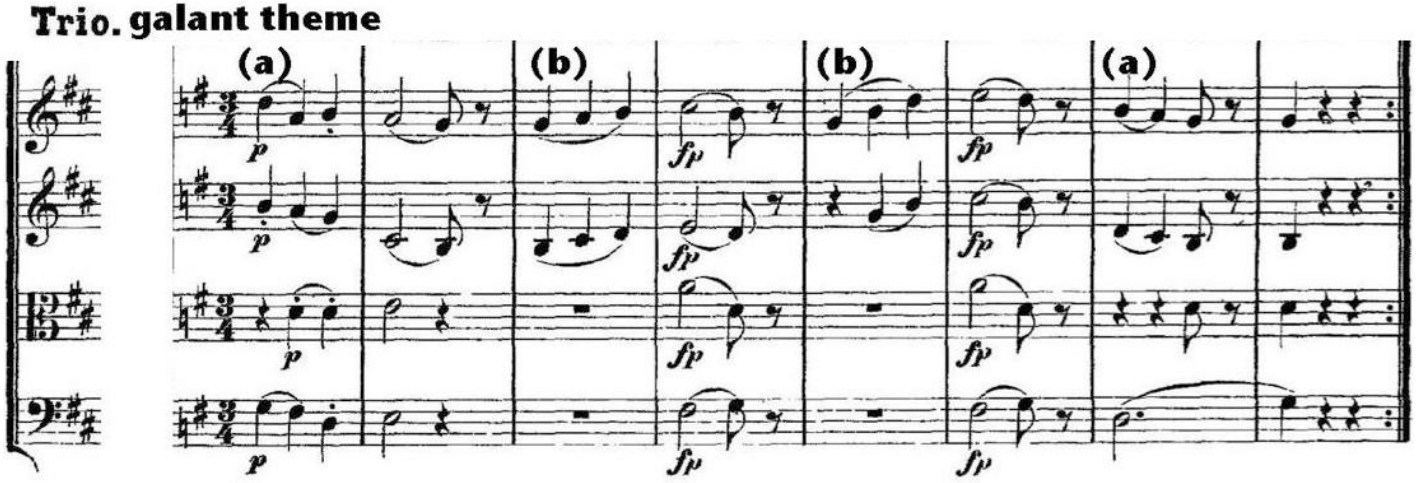


Trio

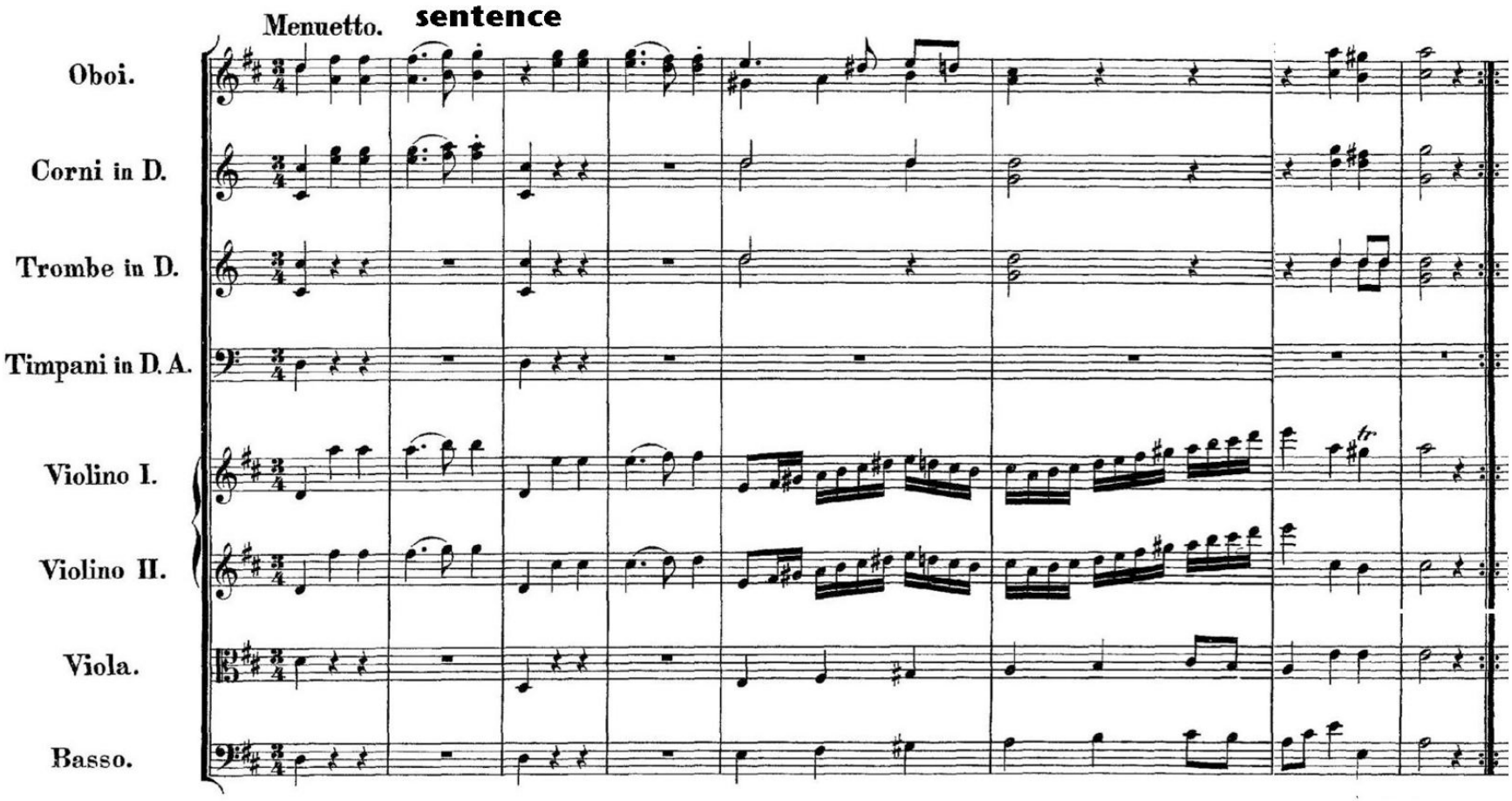


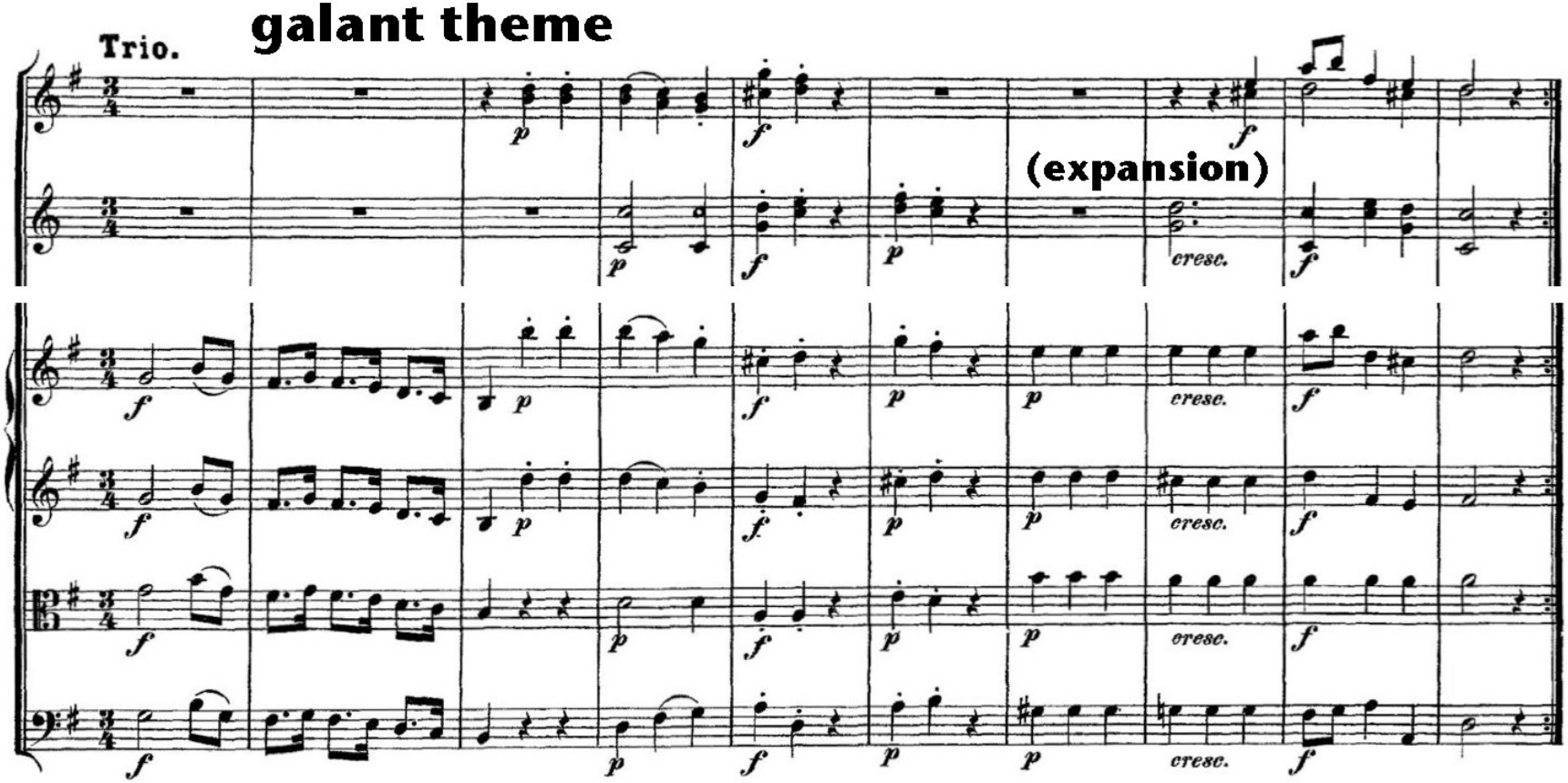
K. 45: Symphony no. 7 (1768)



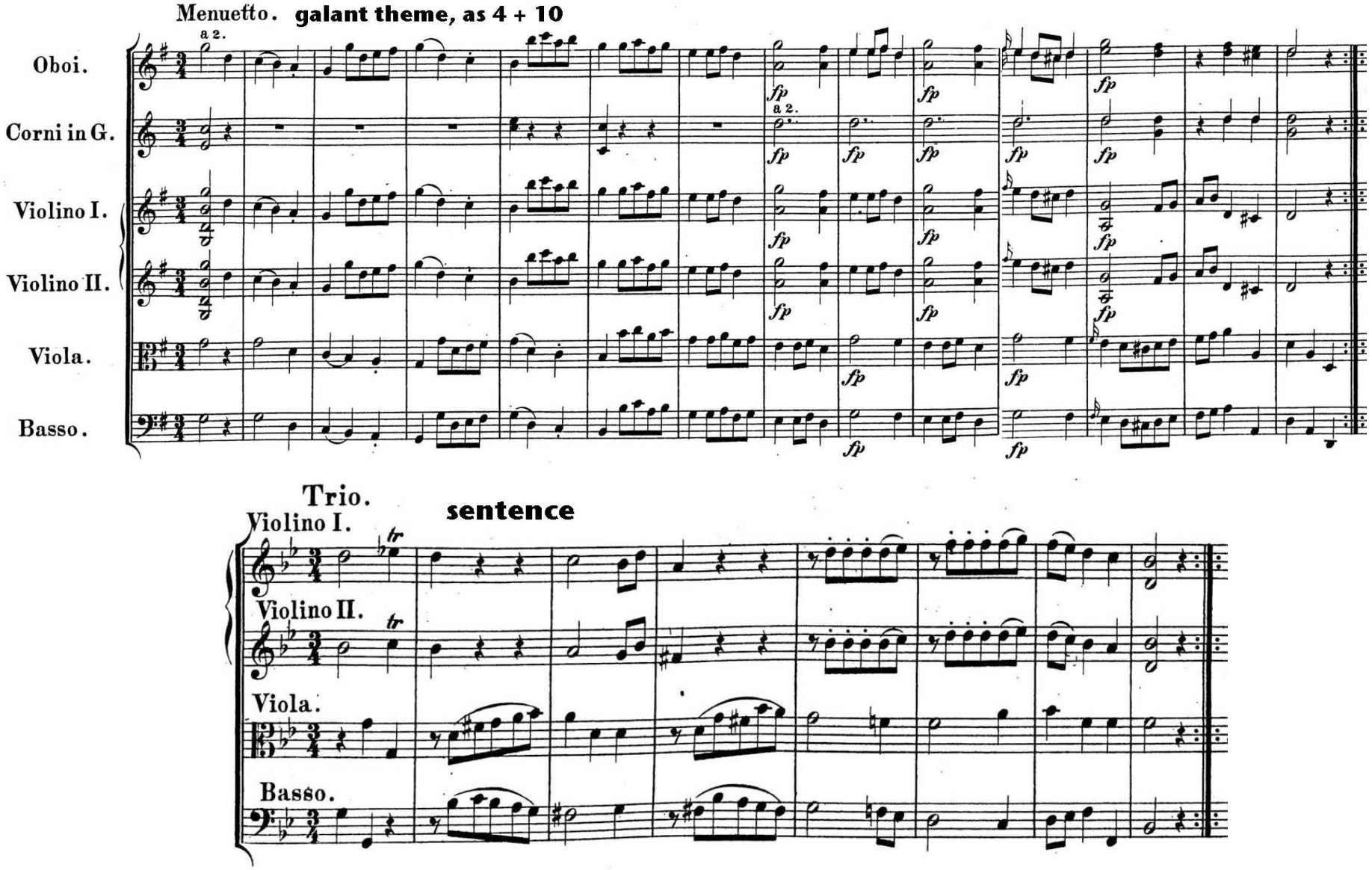


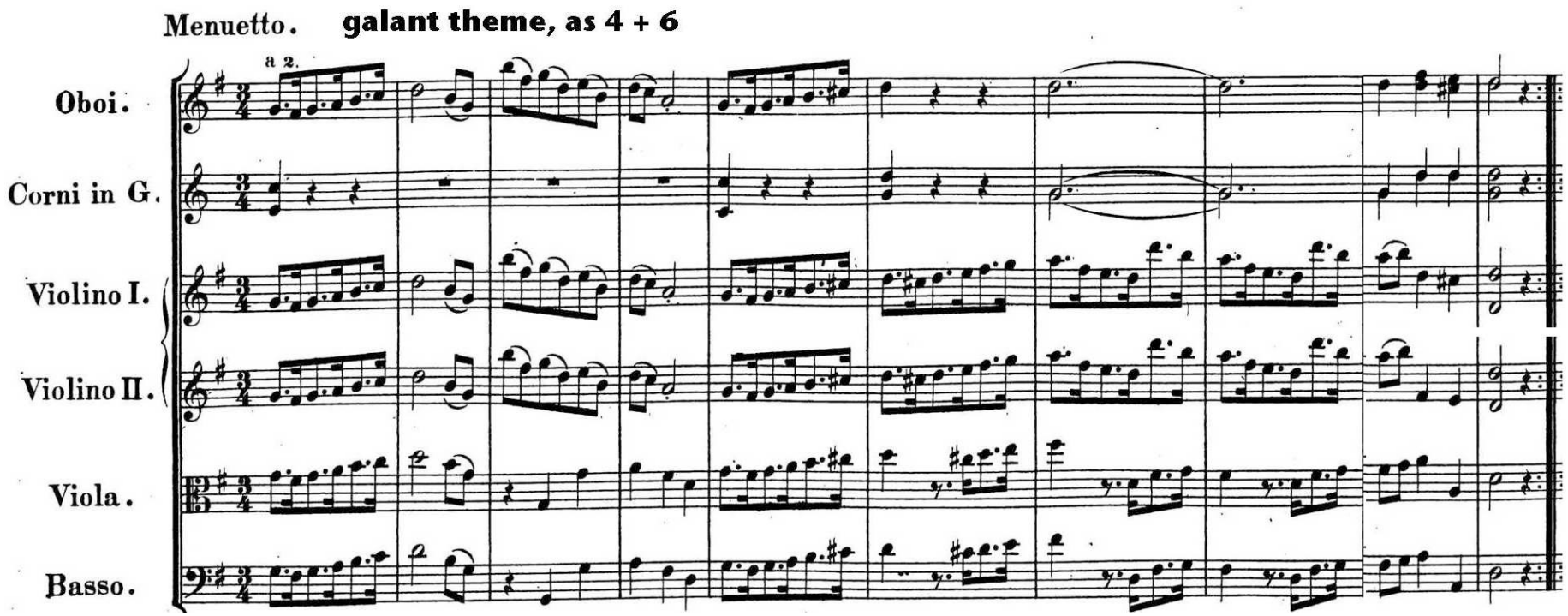
K. 48: Symphony no. 8 (1768)

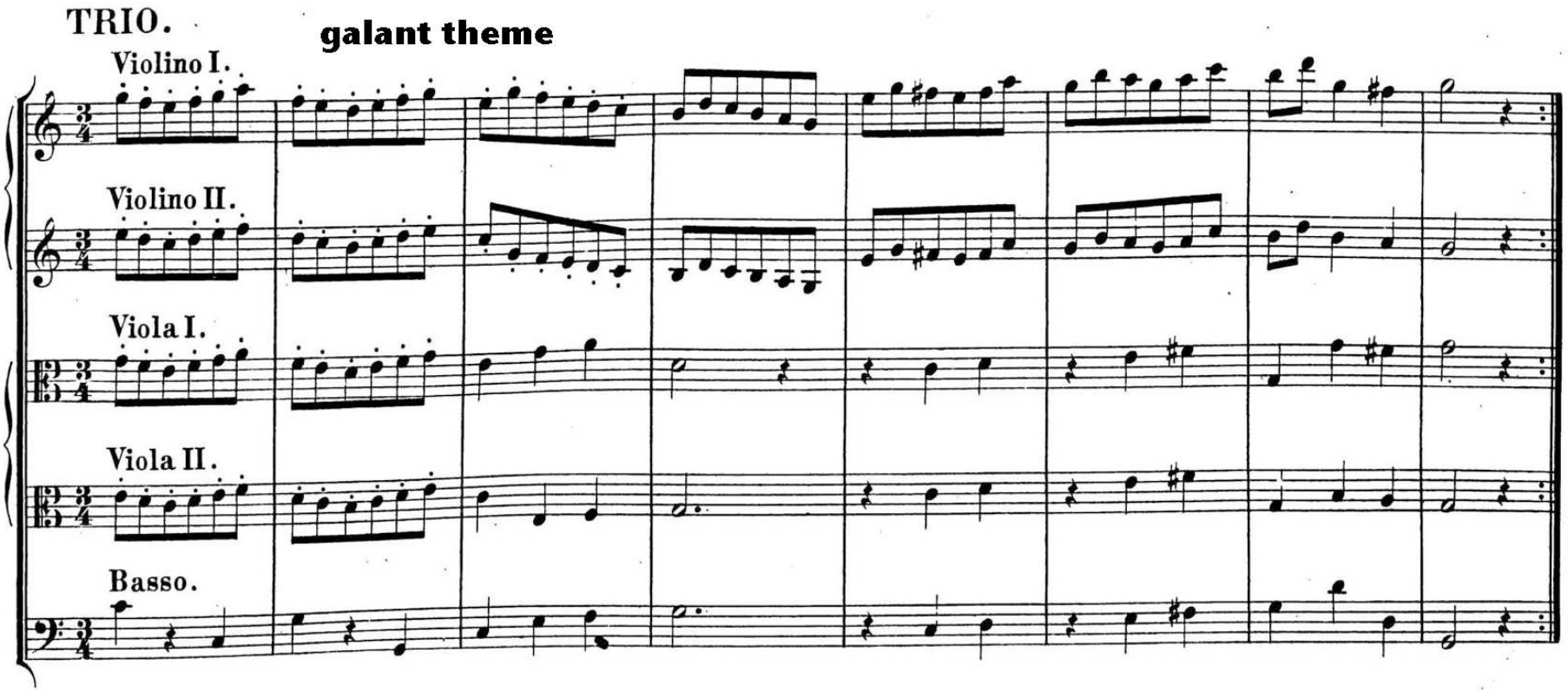



galant theme
Trio.
(expansion)
cresc.

K. 63: Cassation (1769)

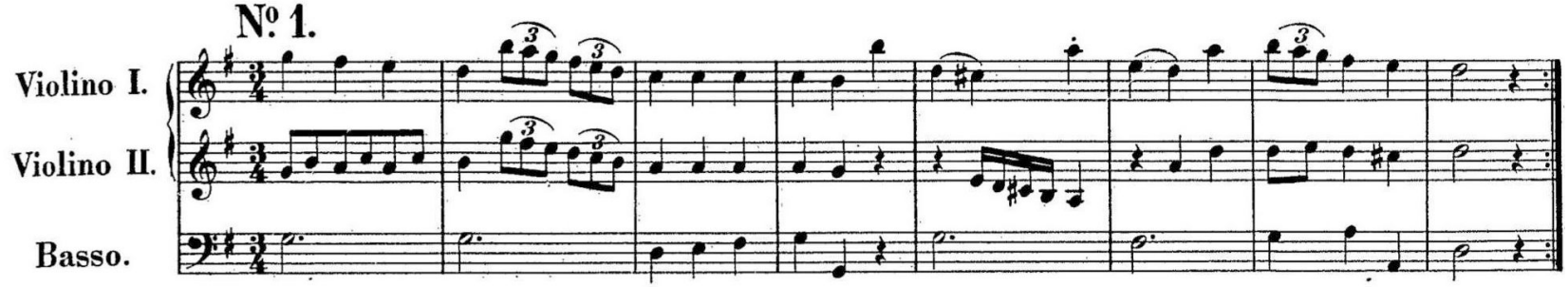


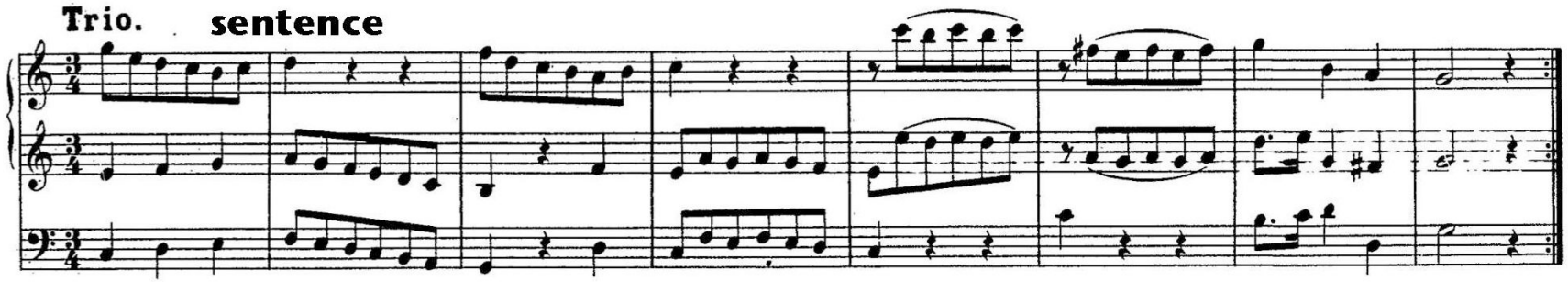

Menuetto.
galant theme, as 4 + 6
a 2.
Oboi.
Corni in G.
Violino I.
Violino II.
Viola.
Basso.

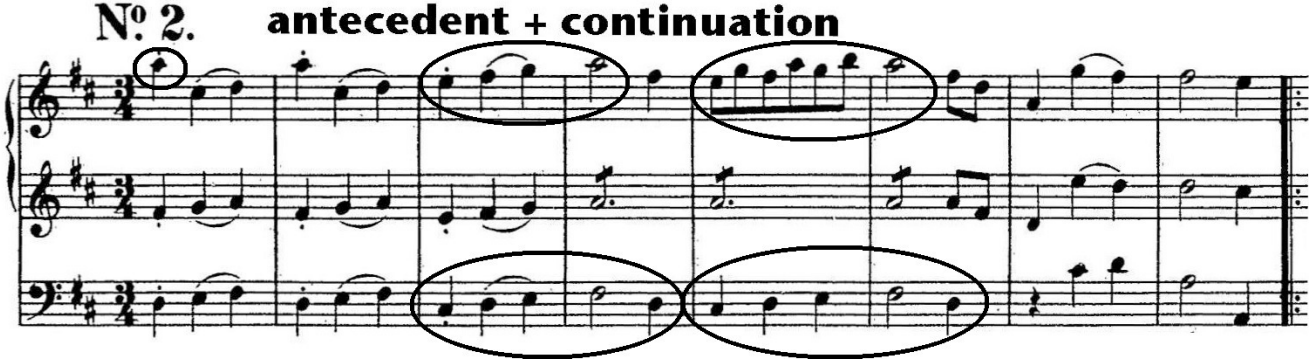

TRIO.
galant theme
Violino I.
Violino II.
Viola I.
Viola II.
Basso.

K. 65*a:* 7 menuets (1769) -- independent set

antecedent + continuation

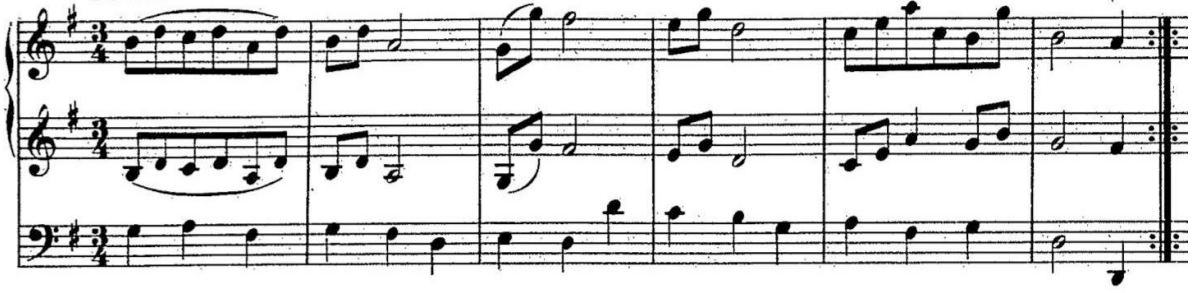




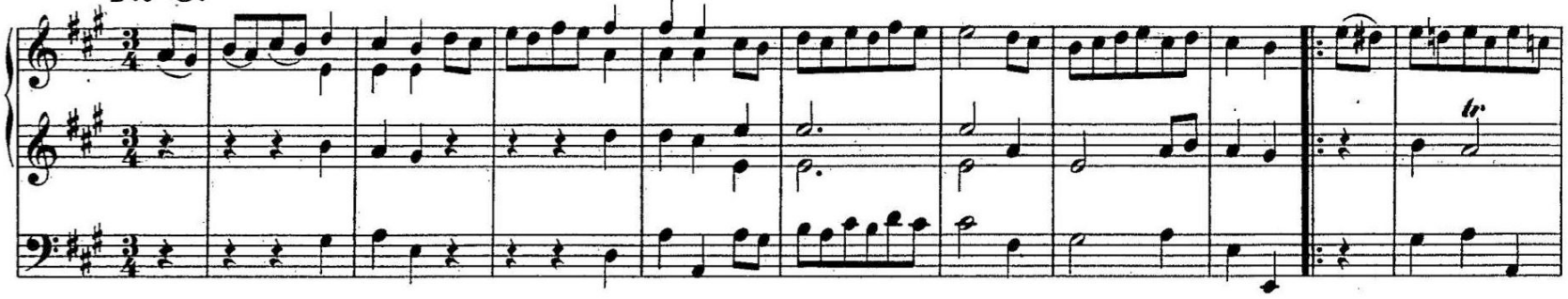


antecedent + continuation

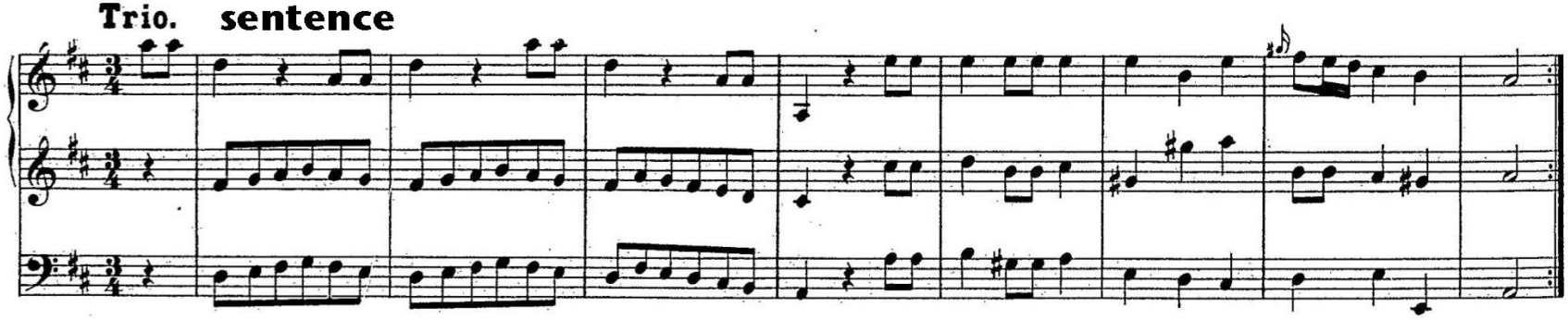
Trio.



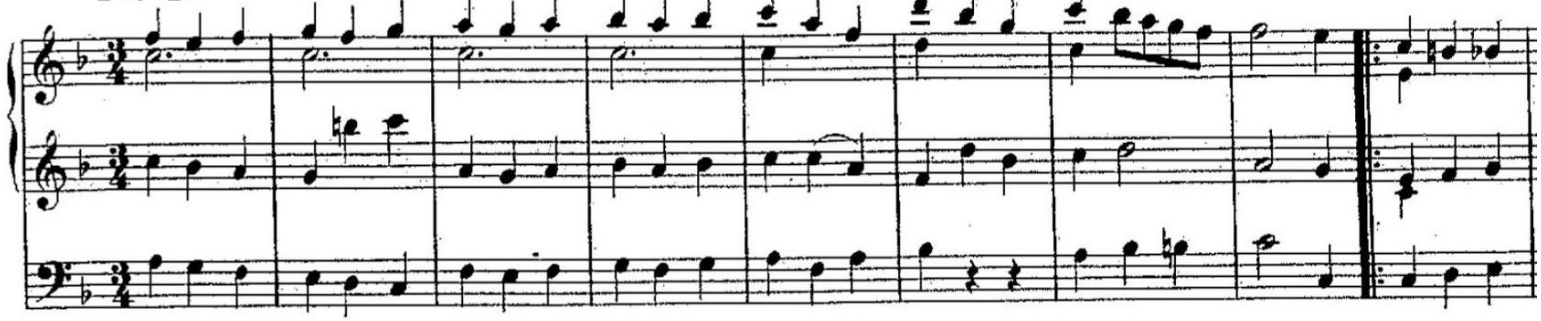
№ 3. sentence



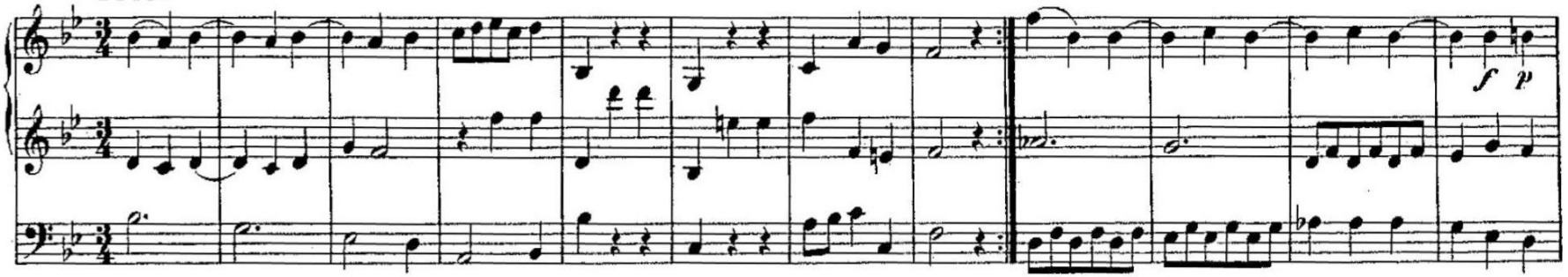
Trio. sentence



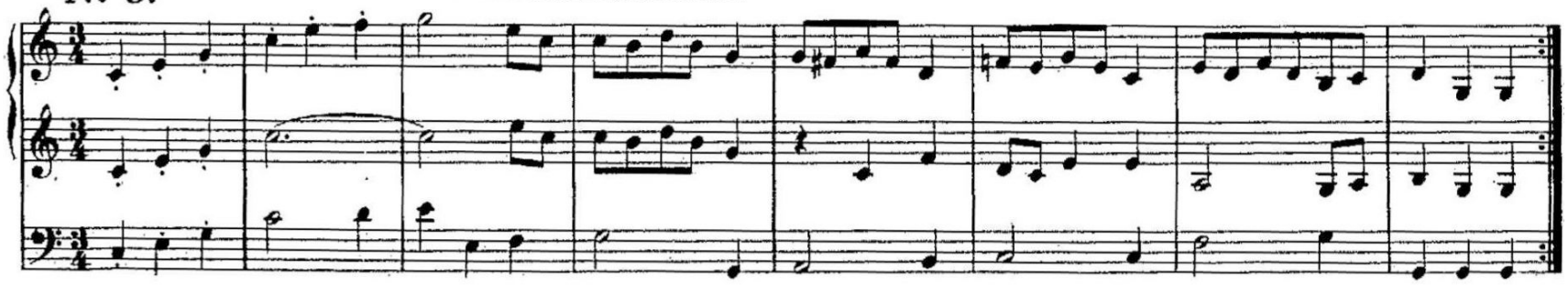
№ 4. **sentence**



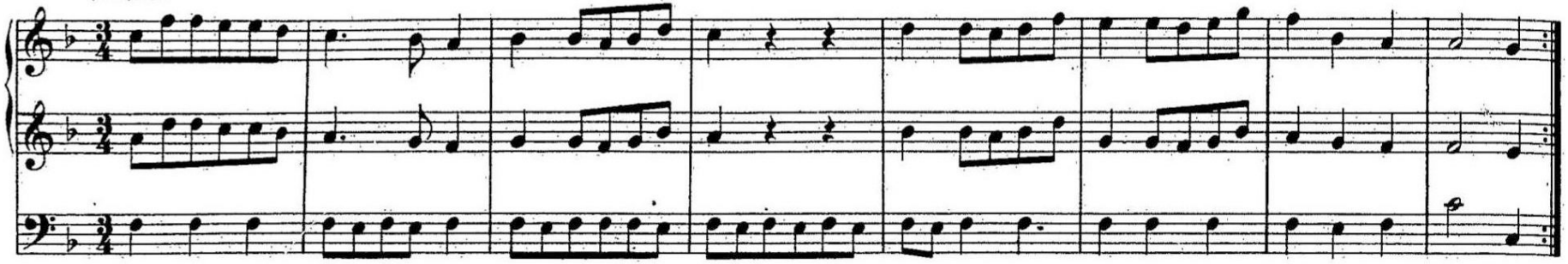
Trio. **antecedent + continuation**



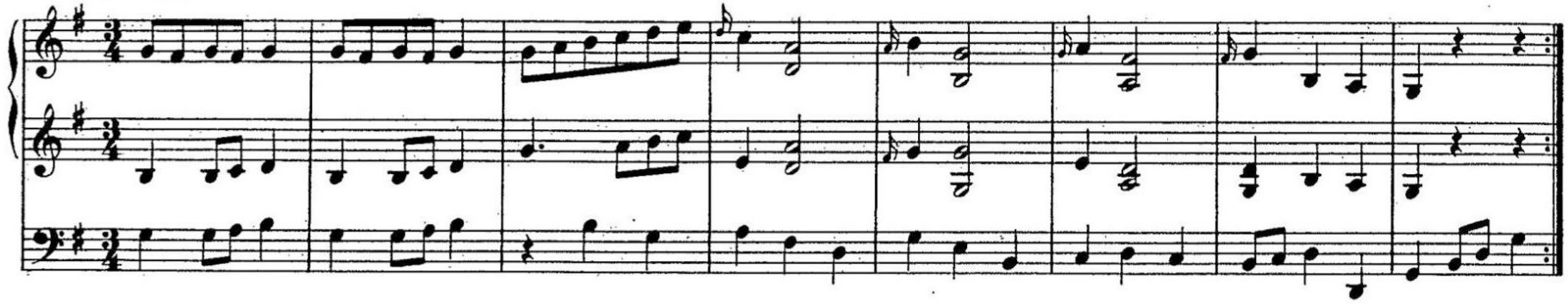
№ 5. **antecedent + continuation**



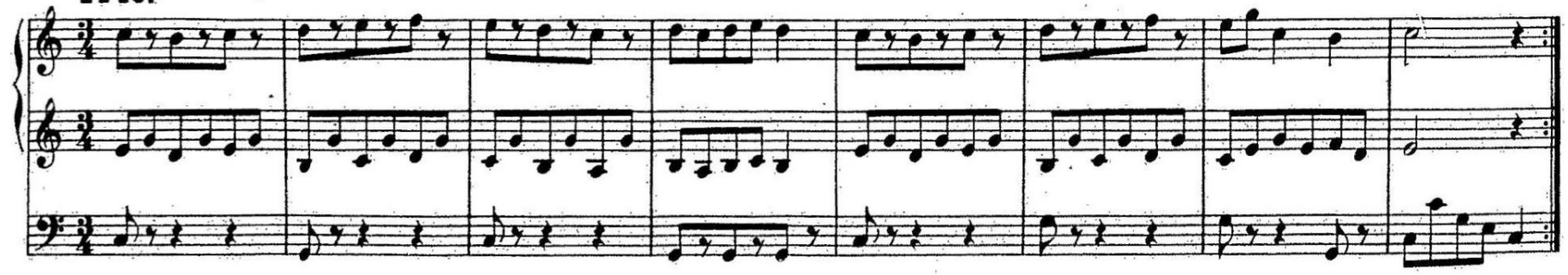
Trio. **antecedent + continuation**

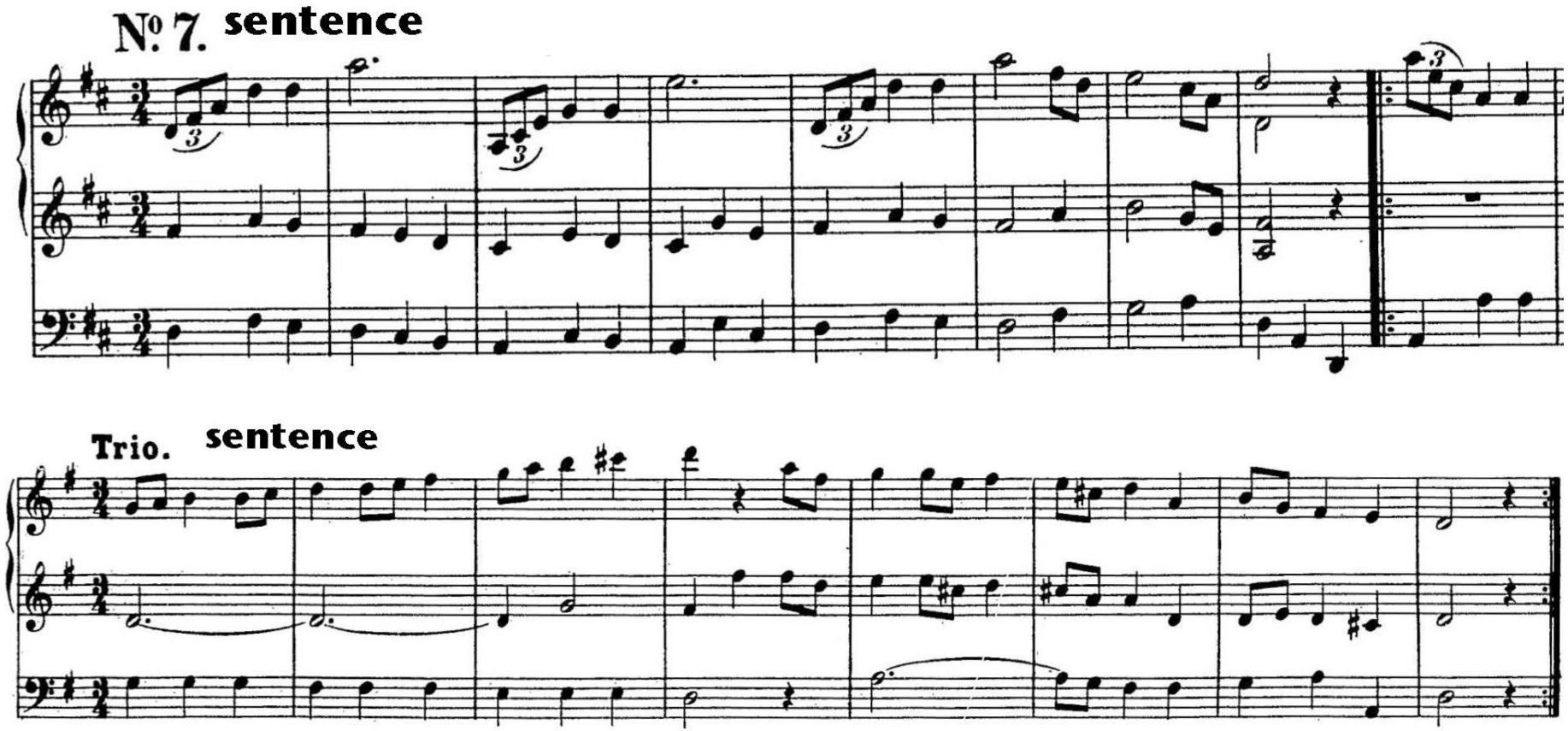


№ 6. **antecedent + continuation**

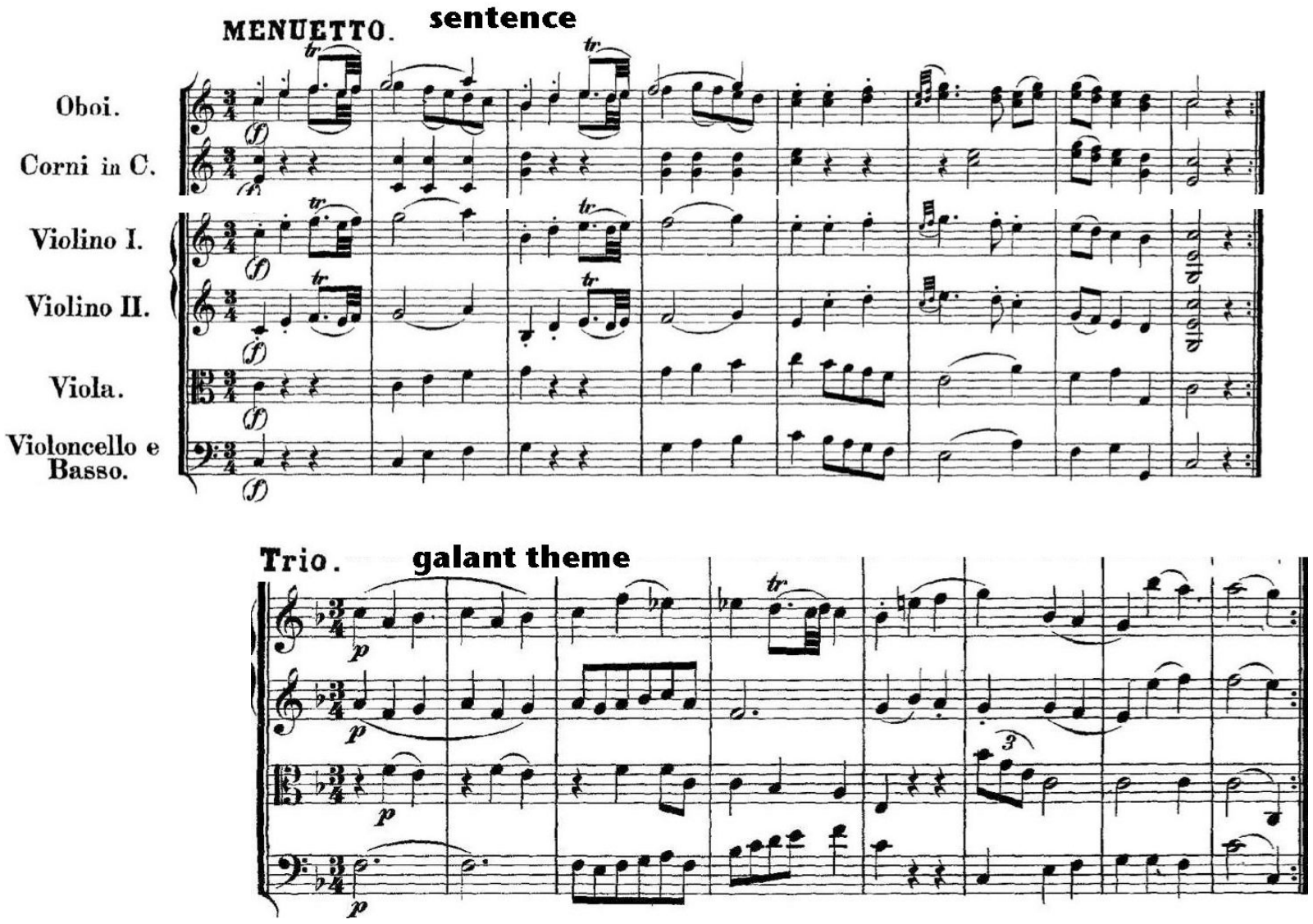


Trio. **period**

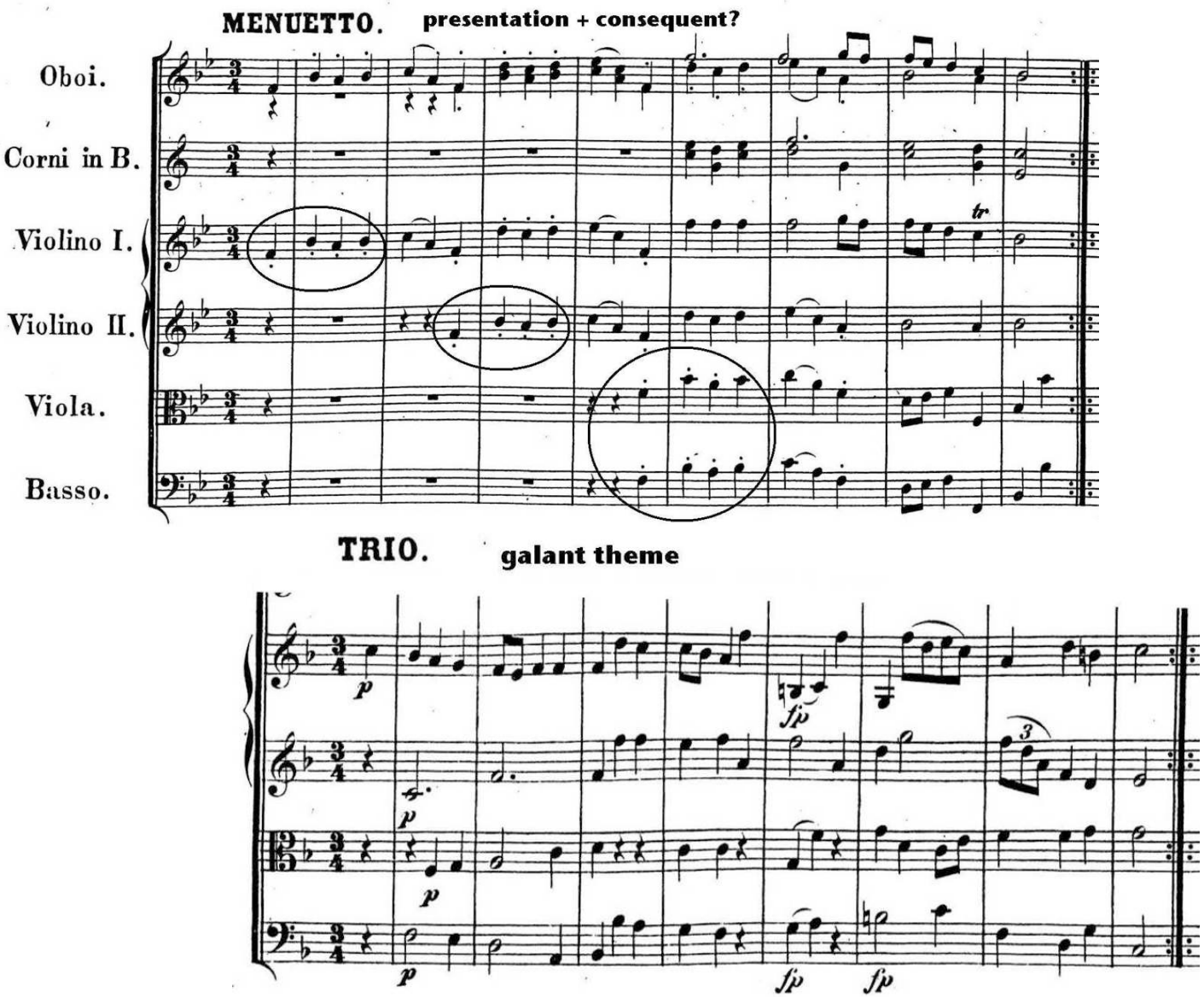


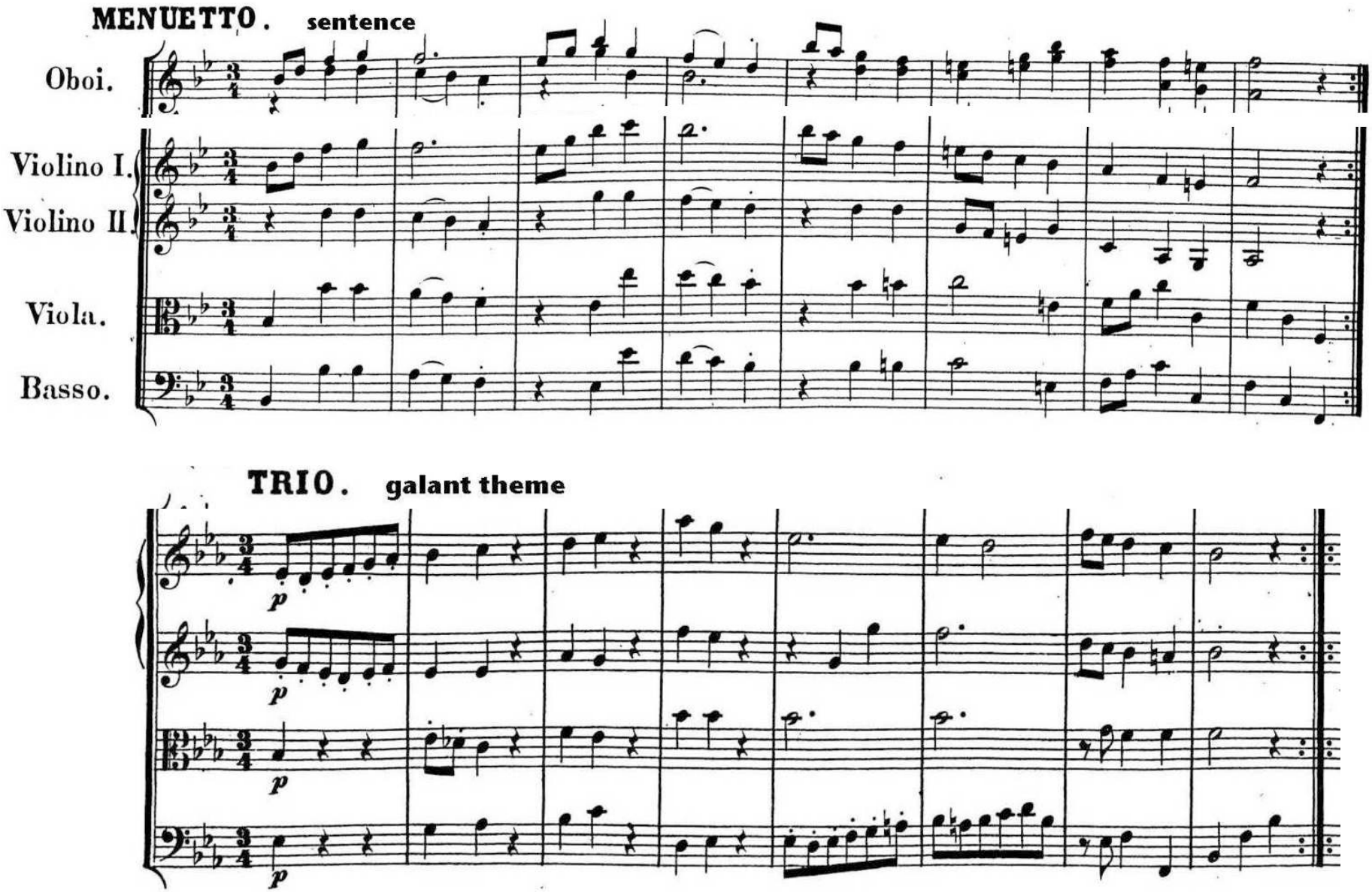

№ 7. sentence
Trio. sentence

K. 73/75a: Symphony no. 9 (1769-1772?)

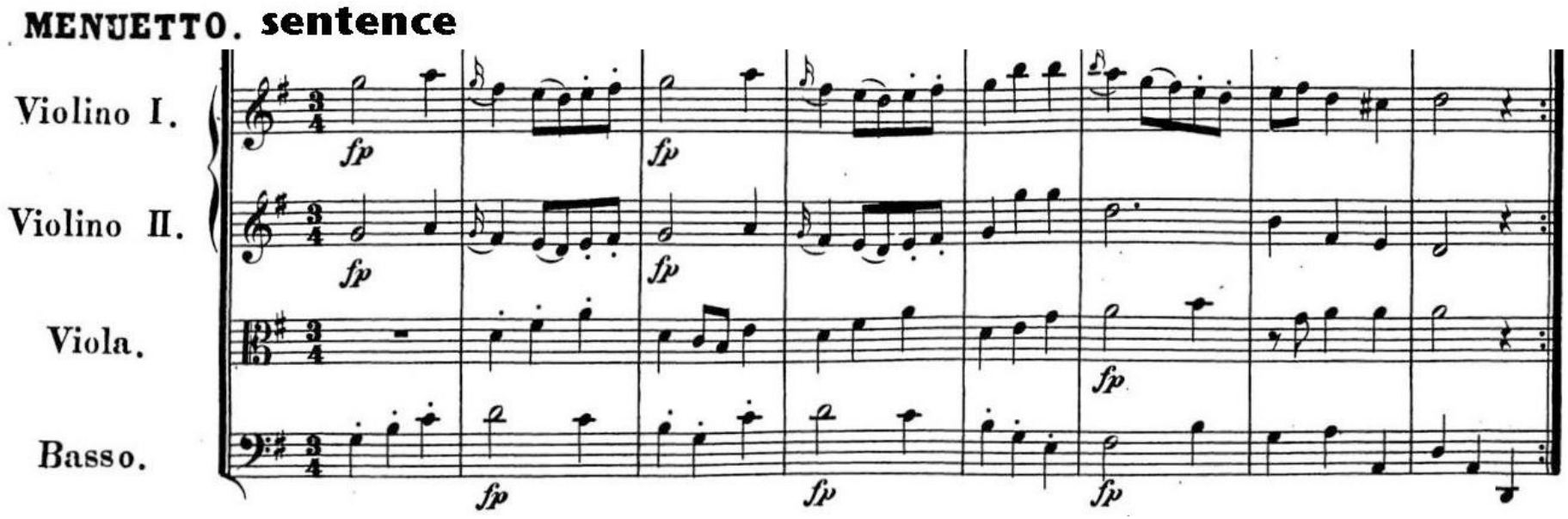


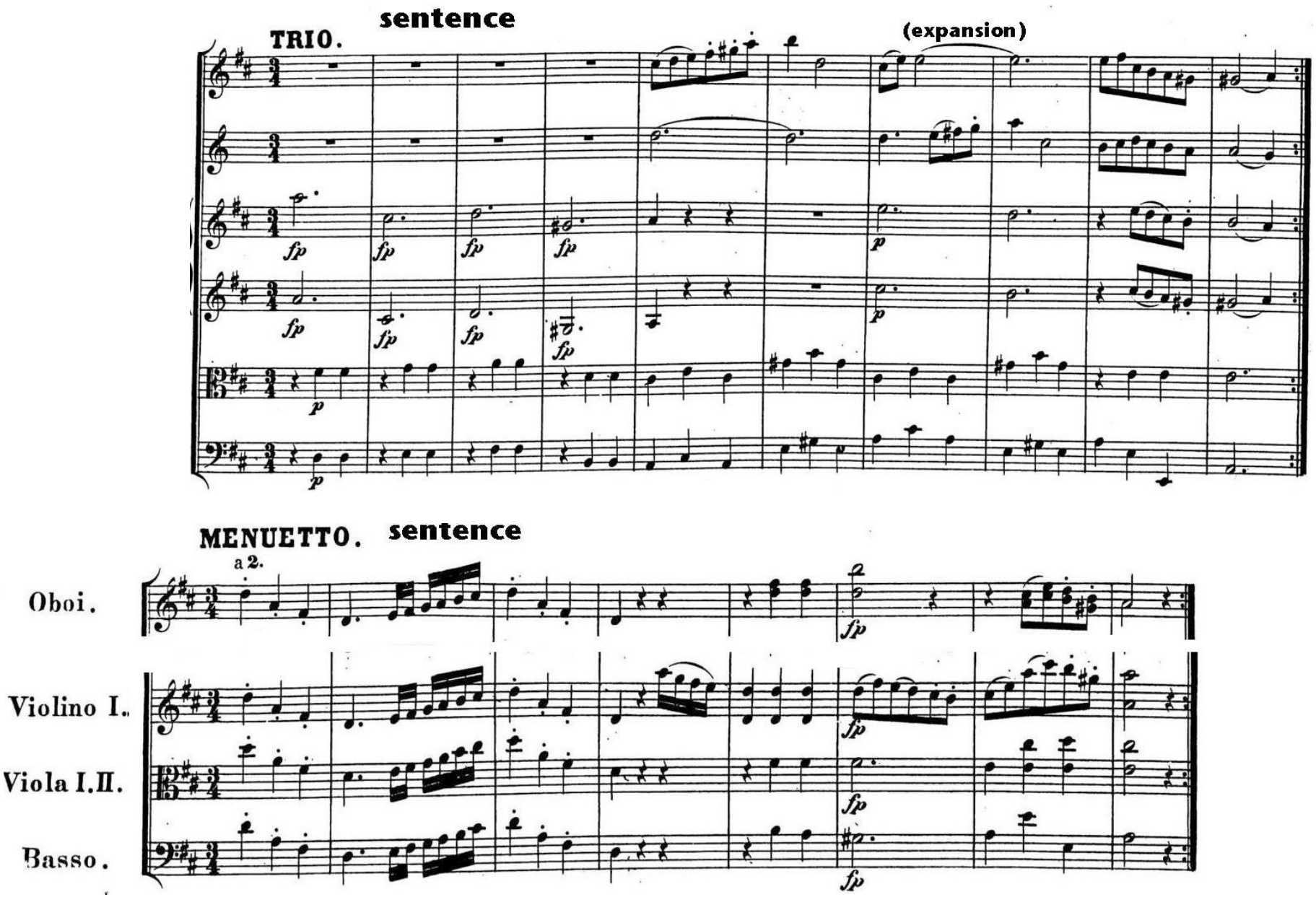
K. 99/63a: Cassation (1769)

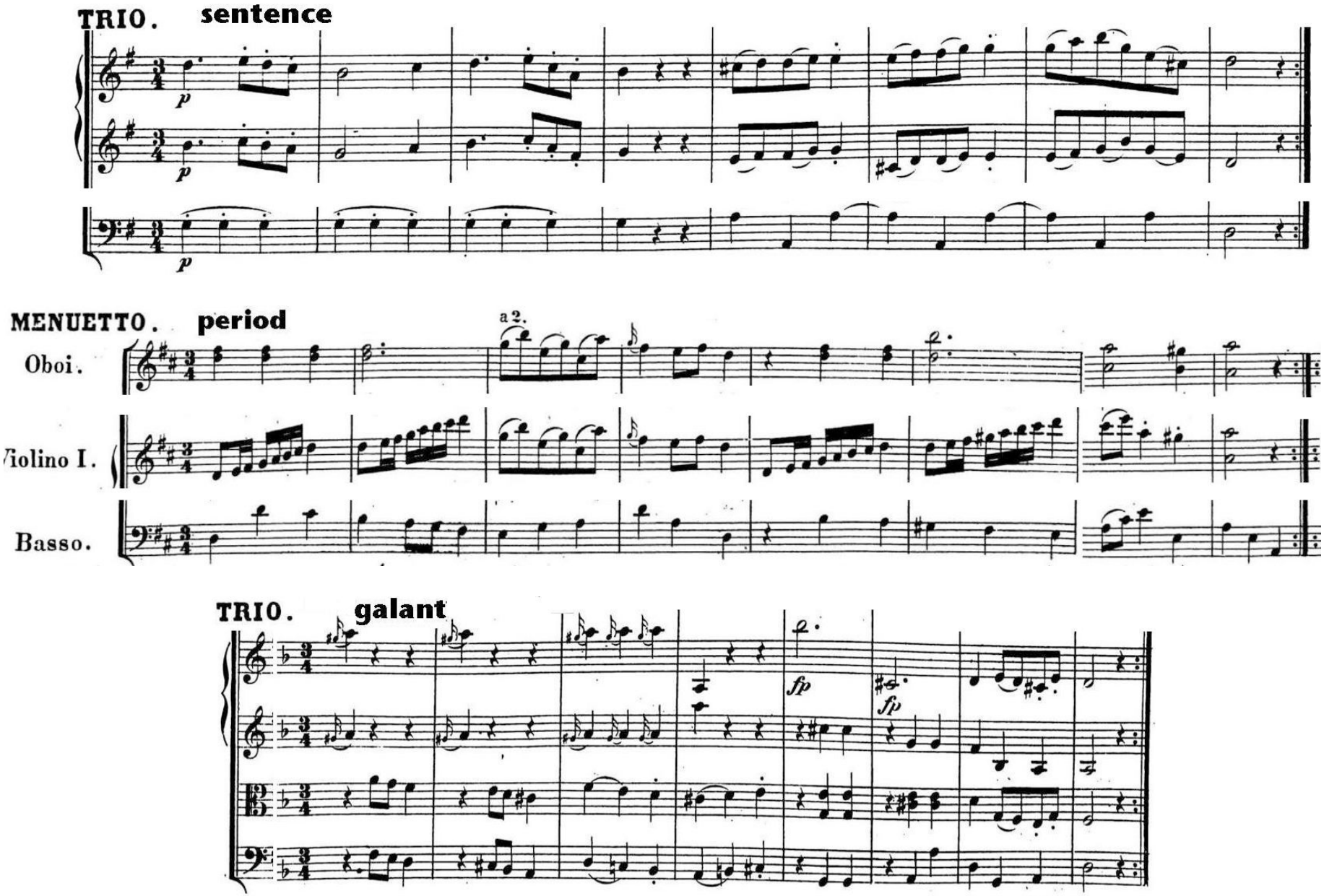



MENUETTO.
sentence
Oboi.
Violino I.
Violino II.
Viola.
Basso.
TRIO.
galant theme
p
p
p
p

K. 100/62a: Serenade/Cassation (1769)




TRIO.
sentence
(expansion)
MENUETTO.
sentence
a 2.
Oboi.
Violino I.
Viola I.II.
Basso.

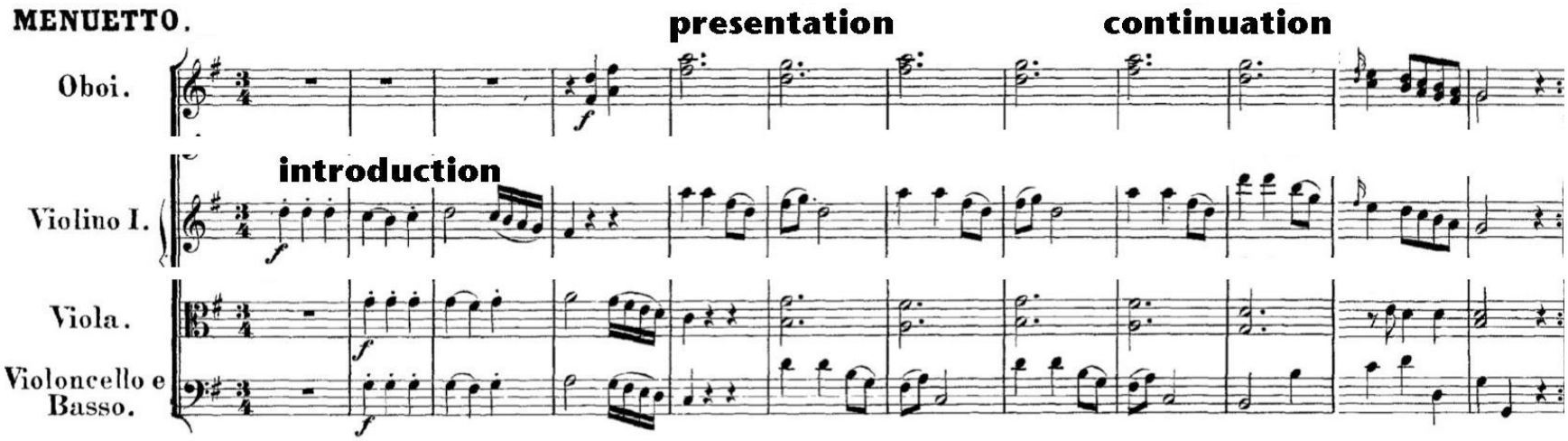

TRIO.
sentence
p
p
p
MENUETTO.
period
a 2.
Oboi.
Violino I.
Basso.
TRIO.
galant
fp
fp

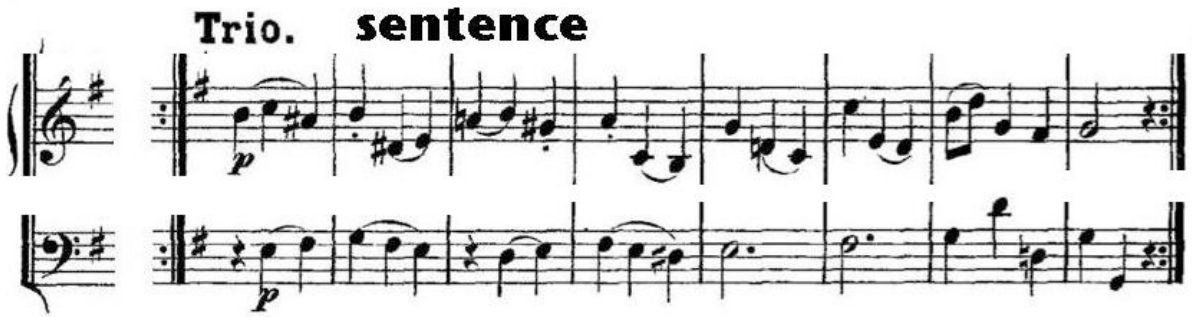
K. 103/61d*:* 19 menuets (1772) -- independent set

The menuets in this collection are published in the *Neue Mozart Ausgabe* (link) and are not in the public domain in the United States. I will content myself, then, with repeating the entry from the table at the head of this essay.

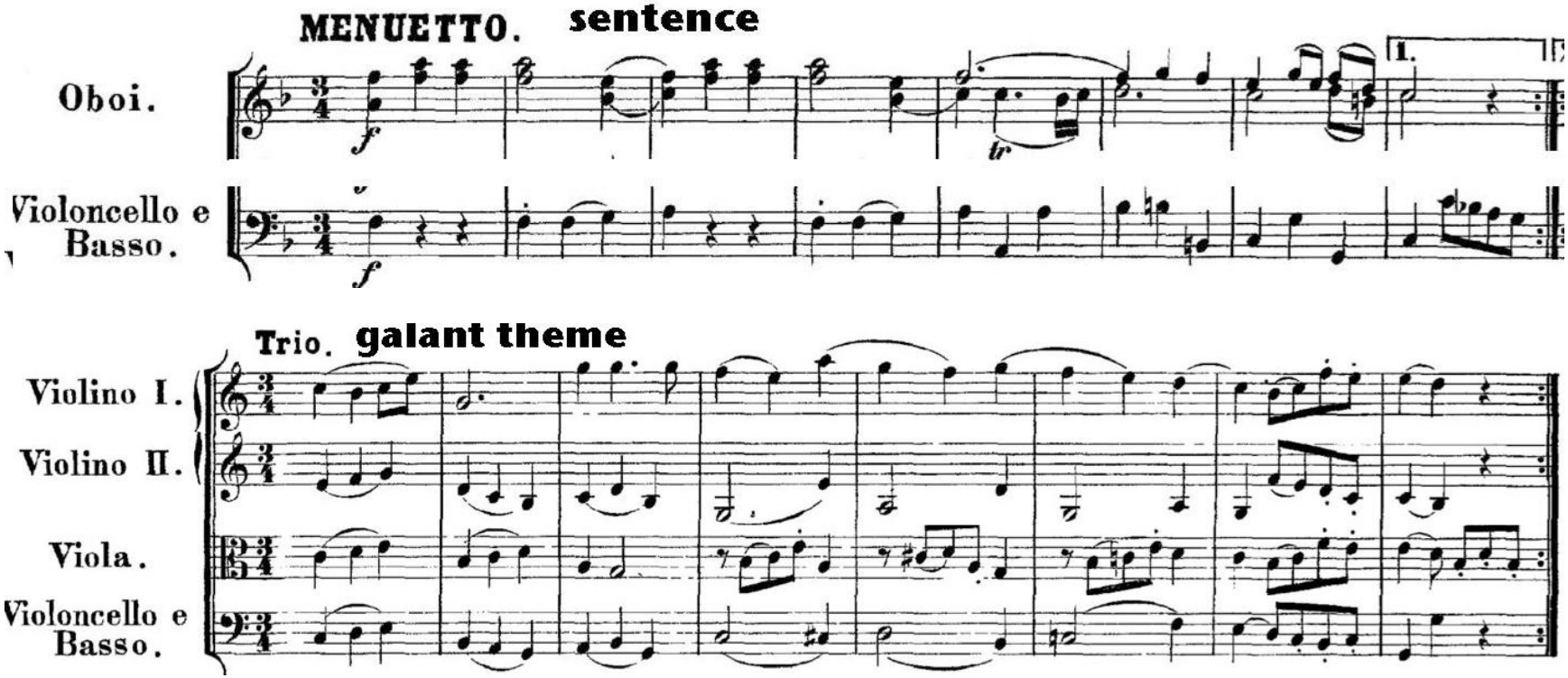
K #	Type	#	Year	Theme in the first strain						
				Period	Sentence	Galant	Pres-cons	10, 12, or 14 -bar galant	10, 12, or 14-bar sentence	16 bar theme
103/61d	Menuets	--	1772	8	6	3	4	2	1	

K. 110/75b: Symphony no. 12 (1771)

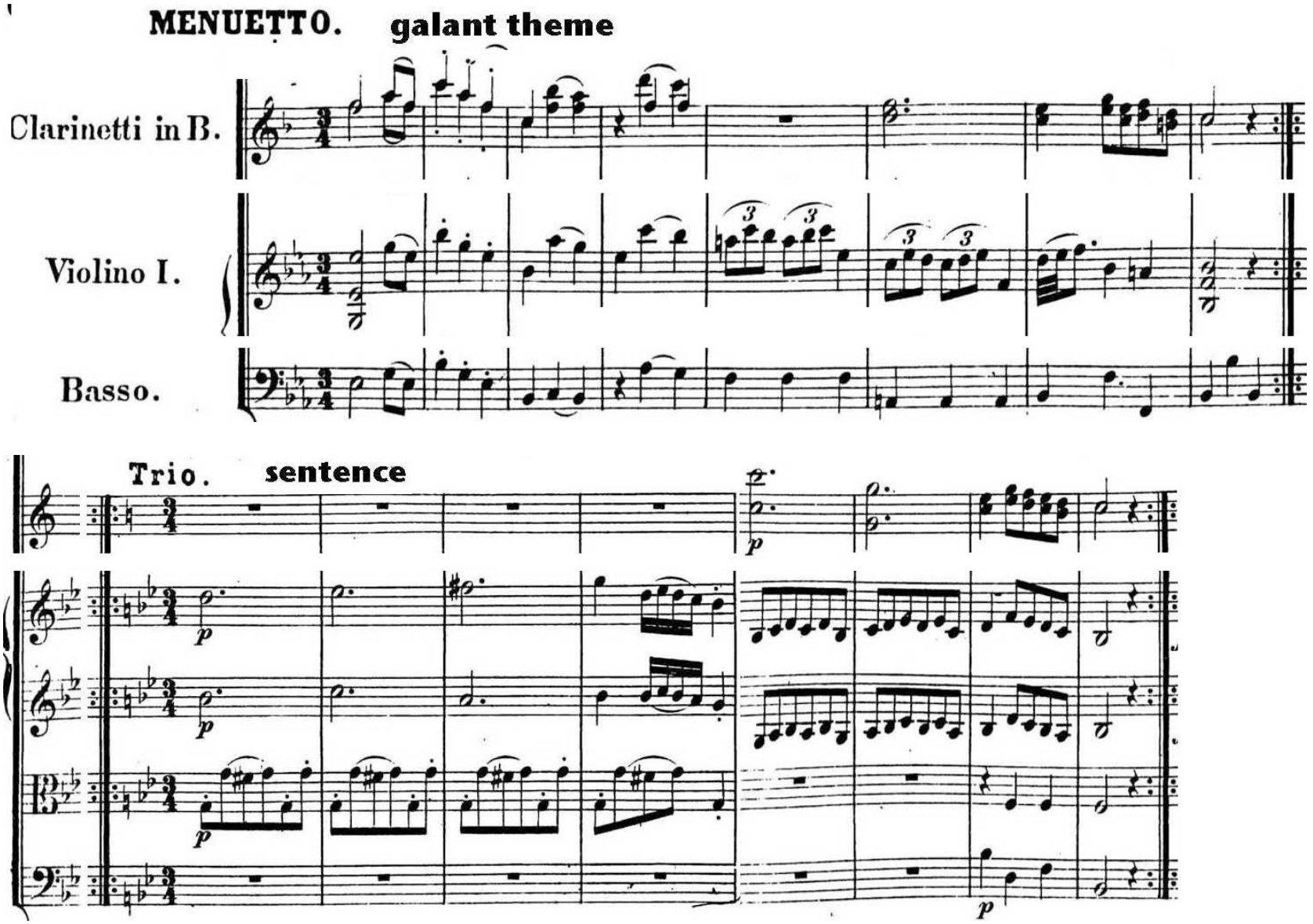




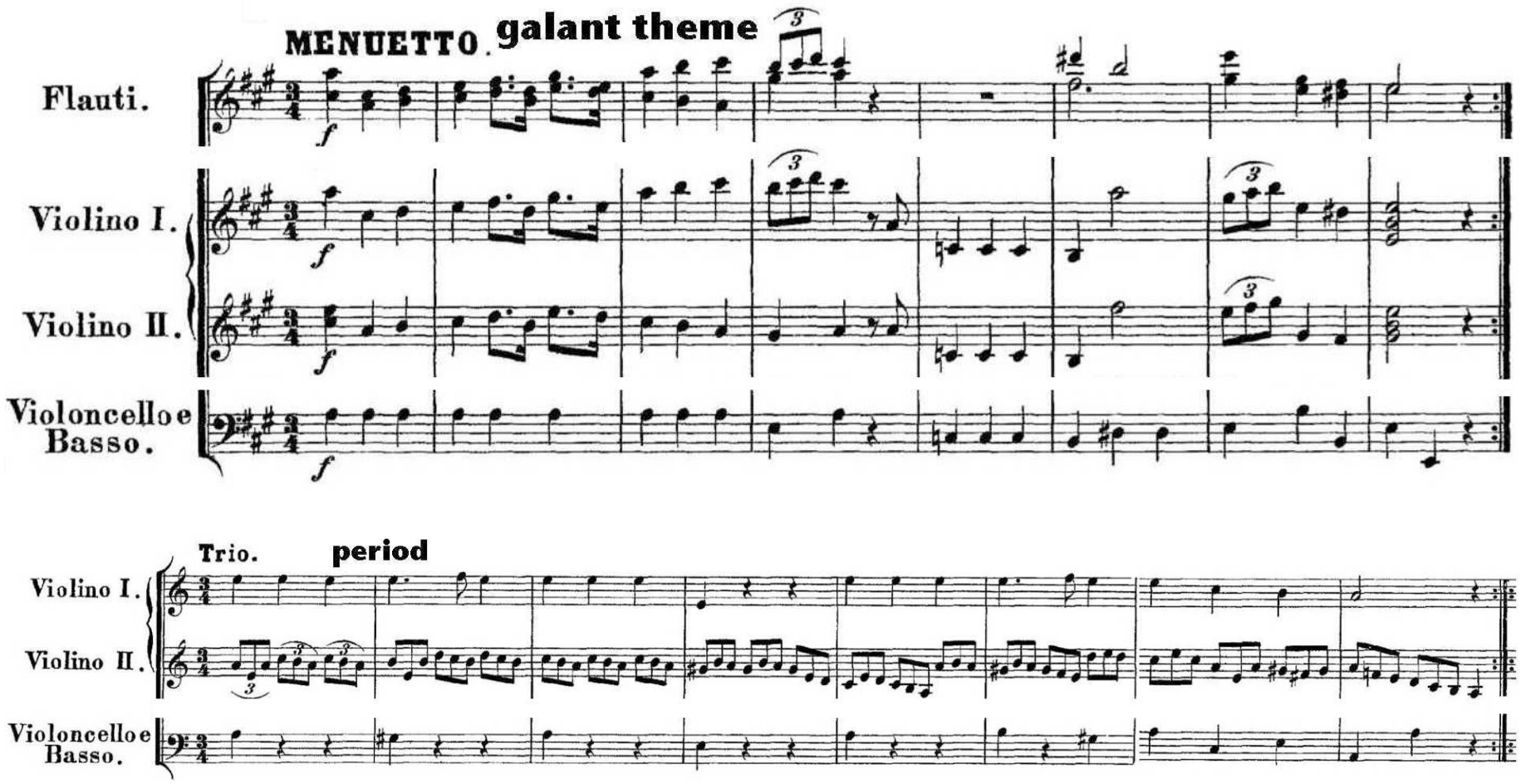
K. 112: Symphony no. 13 (1771)



K. 113: Divertimento (1771)

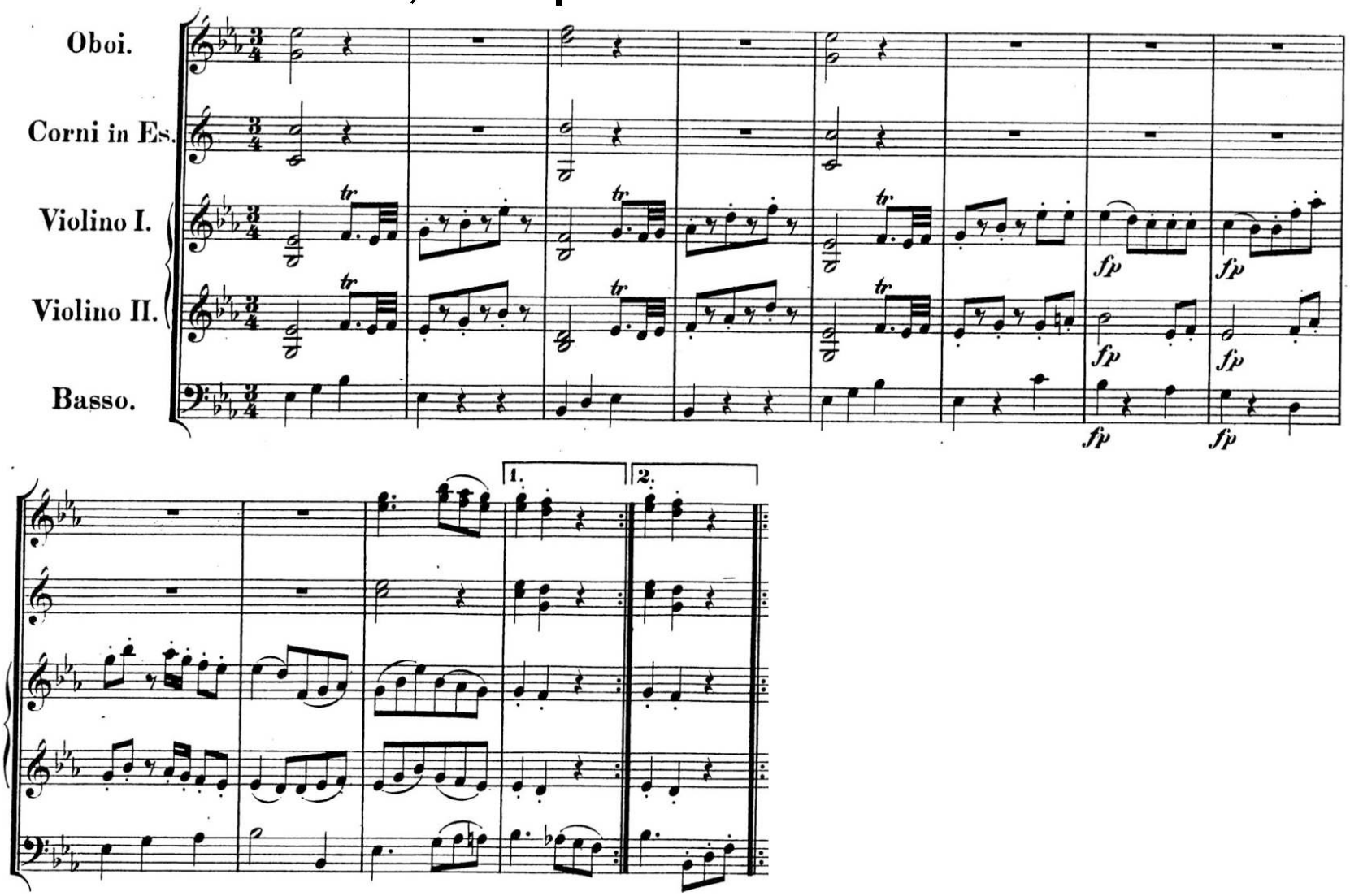


K. 114: Symphony no. 14 (1771)

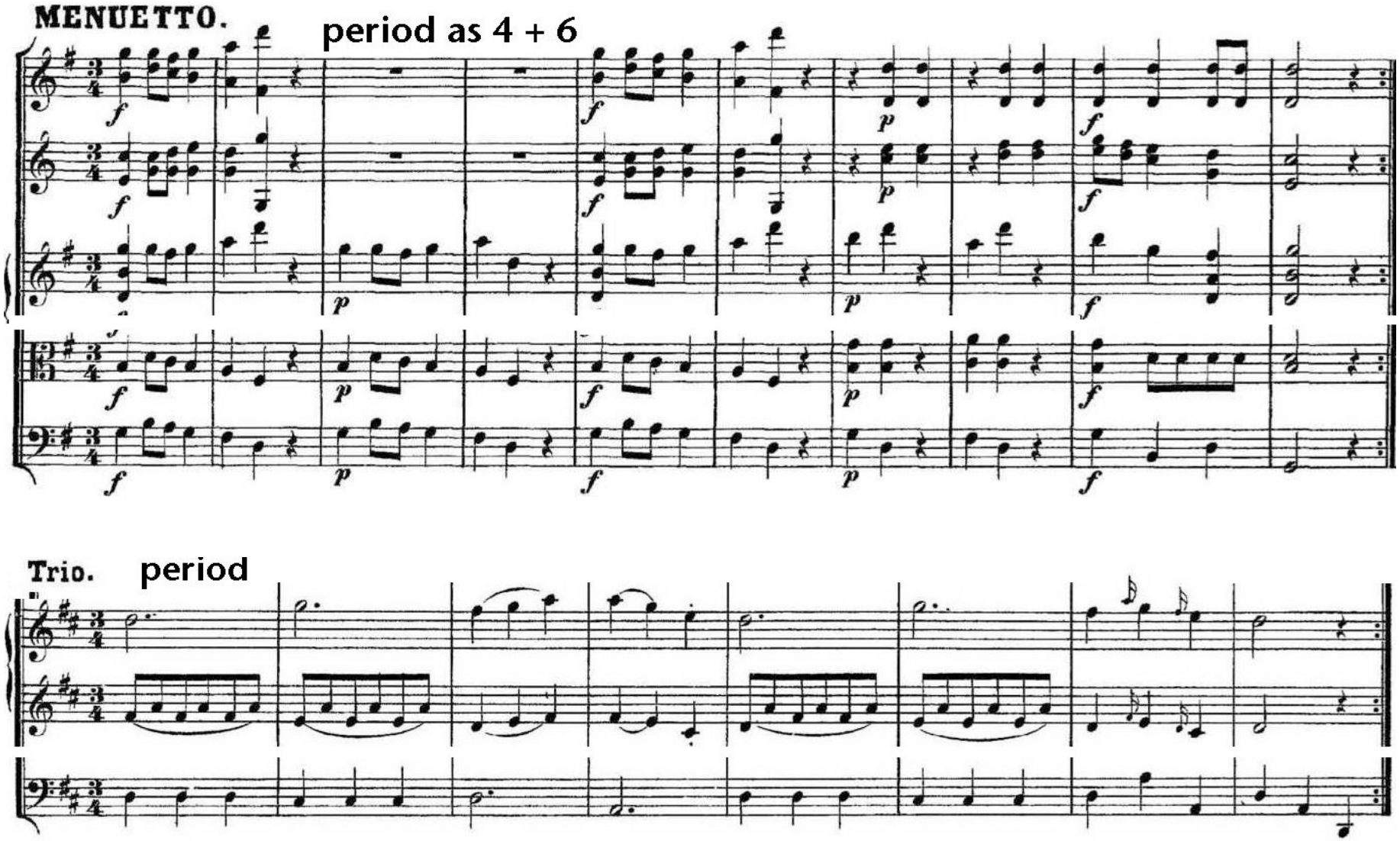


K. 122: Menuet (1770)

sentence, as 6-bar presentation + 6-bar continuation

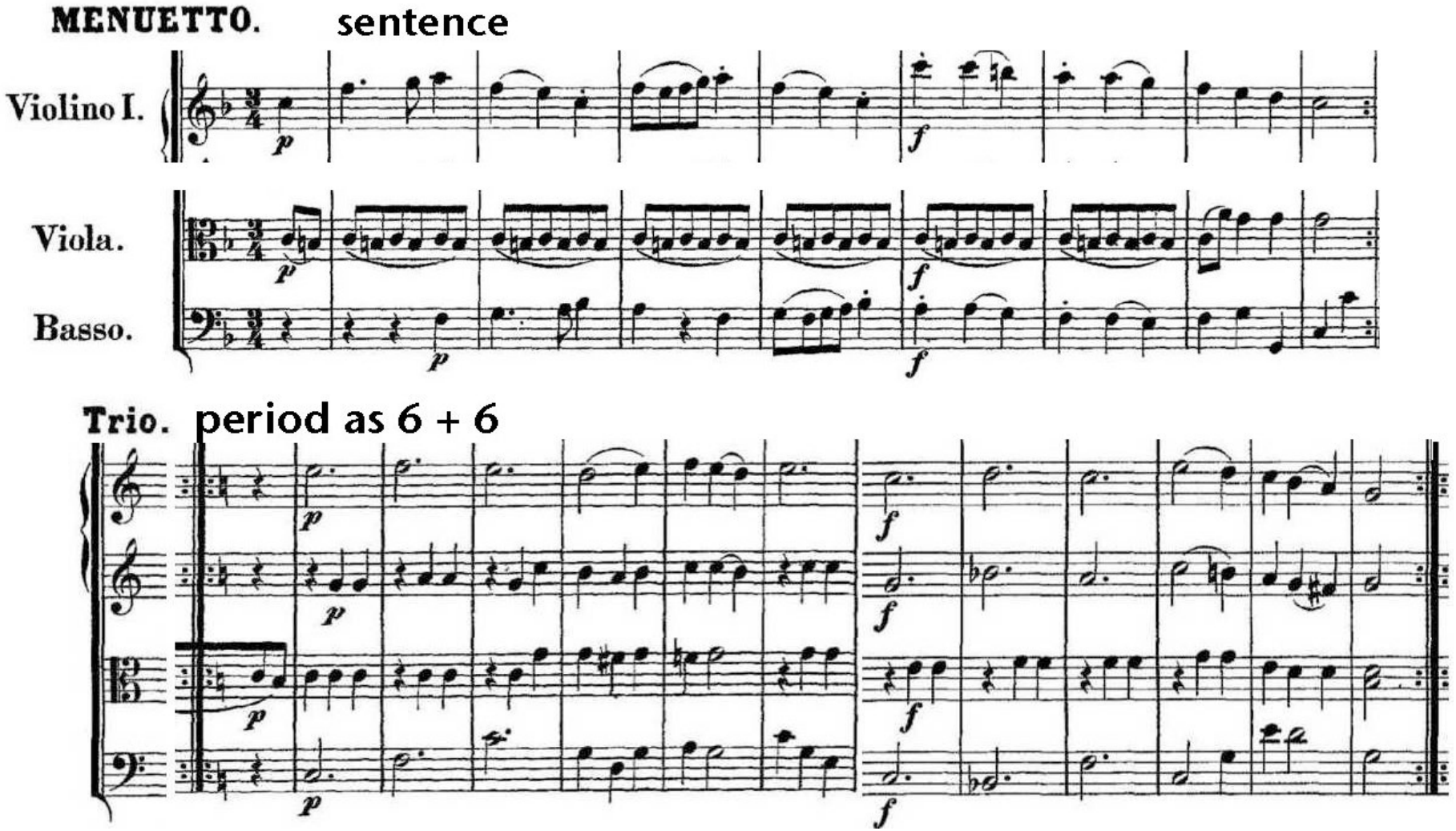


K. 124: Symphony no. 15 (1772)



Second group: K. 128 through K. 185

K. 130: Symphony no. 18 (1772)



K. 131: Divertimento (1772)

Wednesday, July 12, 2017
Menuet series 4-1 (Mozart, Divertimento, K. 131)

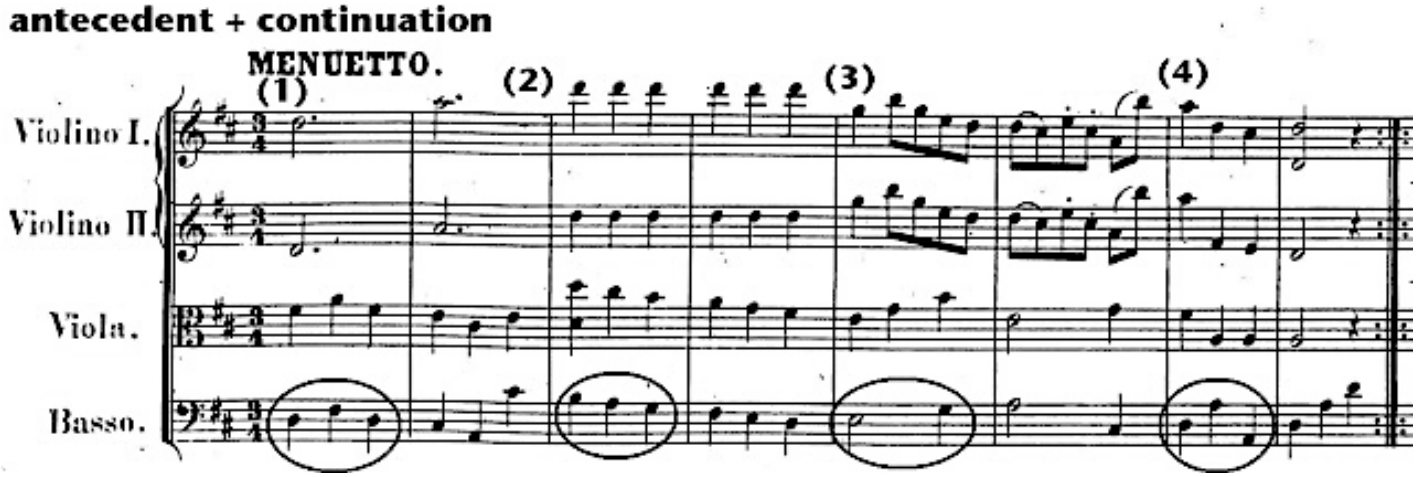
One item among a large group of occasional orchestral pieces written during Mozart's years in Salzburg, this is from 1772. The ensemble is a full orchestra of strings, flute, and the "outdoor band" (oboe, bassoon, and horns -- but no timpani). There are two menuets, the first with three trios, the second with two trios. The overall design--with topical designations--is

Allegro ("overture" style)
Adagio ("aria" style)
Menuet 1
Allegretto (a very charming, very pastoral gavotte)
Menuet 2
Allegro molto ("overture" style)

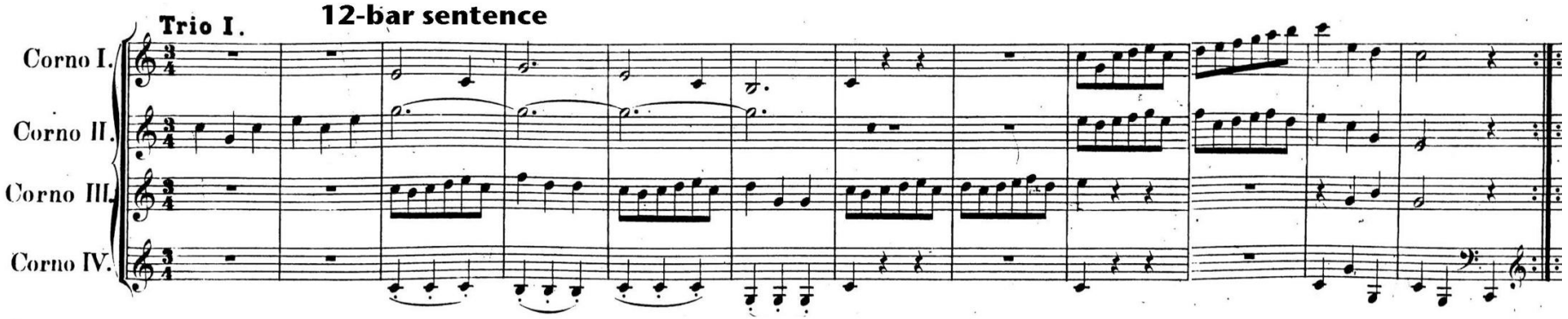
As in previous posts for this ongoing series, I am concerned here only with formal functions in the first strains of the menuets and their trios.

The tally for the eight individual pieces (seven plus an unusual new theme for the coda to the first menuet): galant theme 4; period 1; sentence 1; 12-bar sentence 1; presentation + consequent 1.

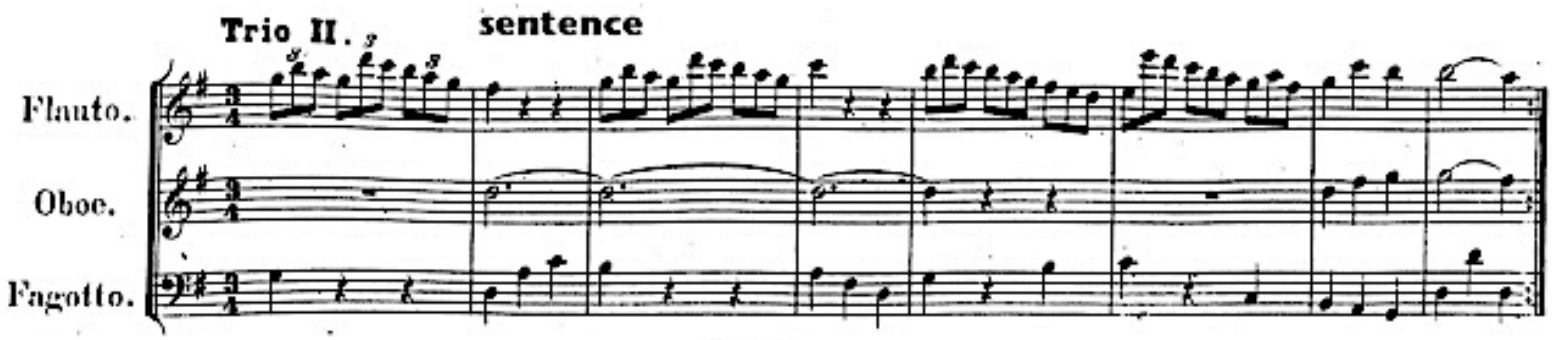
Menuet 1: This is the "textbook" galant theme. It has four clearly distinct ideas (no possibility of any being heard as a variant of any other). Note that the bass (circled notes) participates in the variety. I have labeled this "antecedent + continuation," but "antecedent + contrast" or "antecedent + contrasting phrase" would be clearer -- and more fitting to the galant theme character.



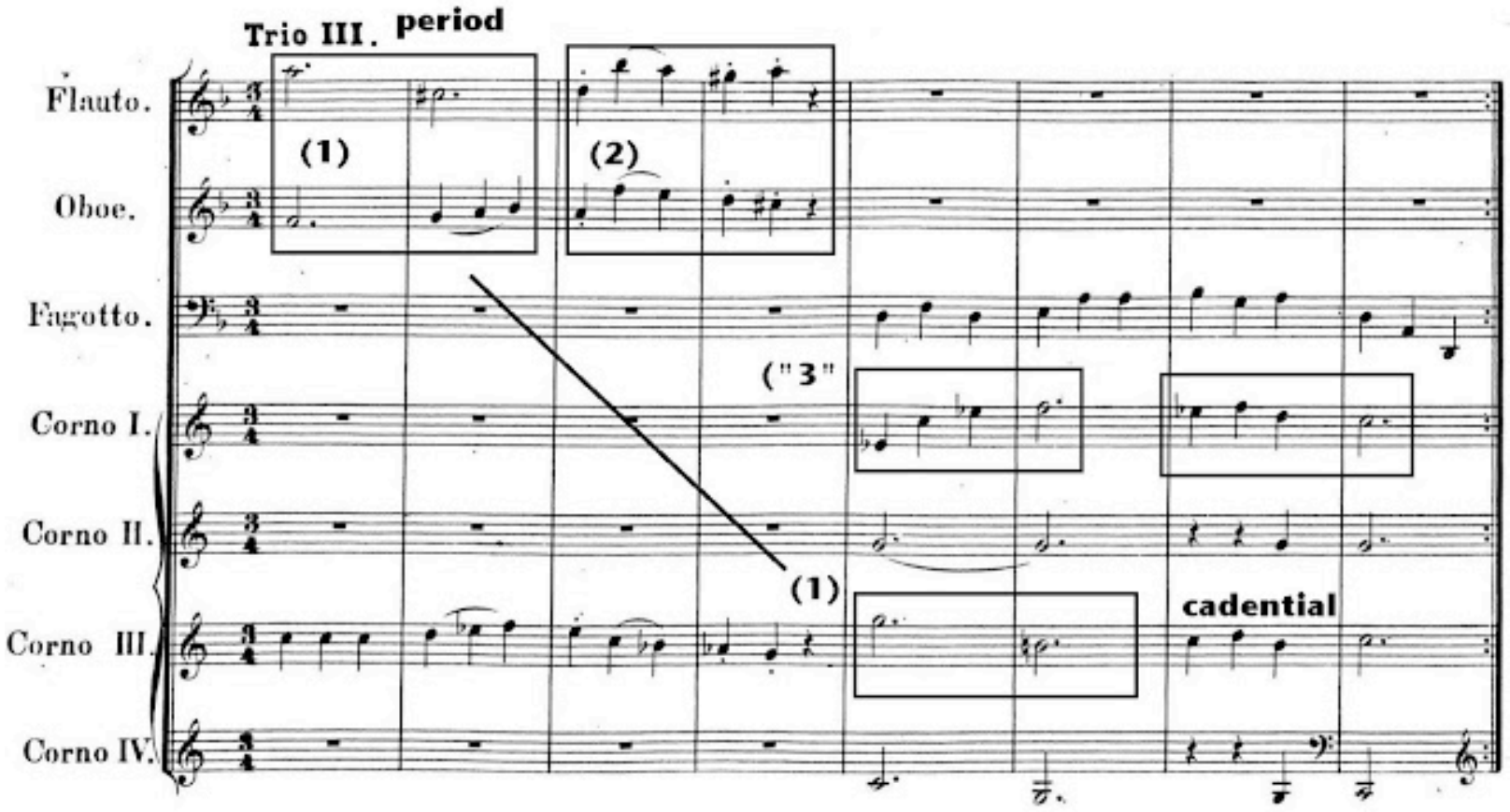
Menuet 1, trio 1: The four horns are alone for this one. I parse this as 6 + 6, where the opening solo is a prefix, the presentation phrase is bars 3-6, the ideas boxed. For sake of symmetry, the second solo should probably also be a prefix, but the motive from the basic idea, fragmented, then taken up by the second horn, all suggest that the continuation started in bar 7 and is expanded by means of bars 9-10. Mozart wrote as surprisingly large number of 12-bar first strains, by the way; that suggests to me that he regarded them as a readily available option, not an artistically manipulated 8-bar theme.



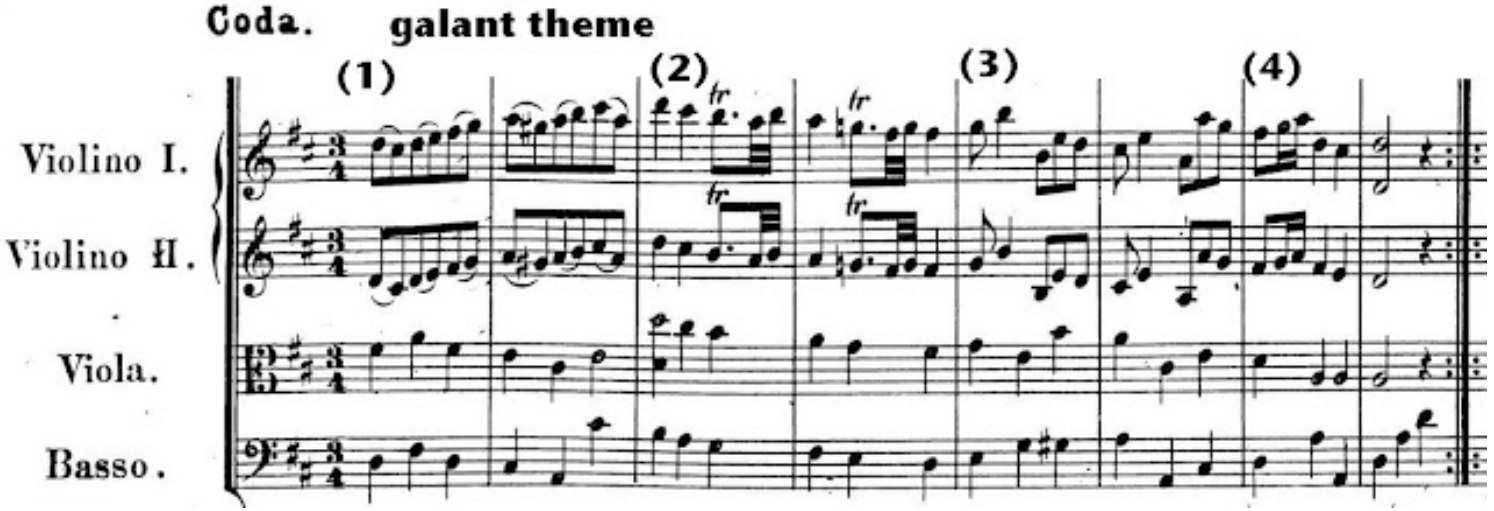
Menuet 1, trio 2: now woodwinds in a "proper" trio and offering a textbook sentence.



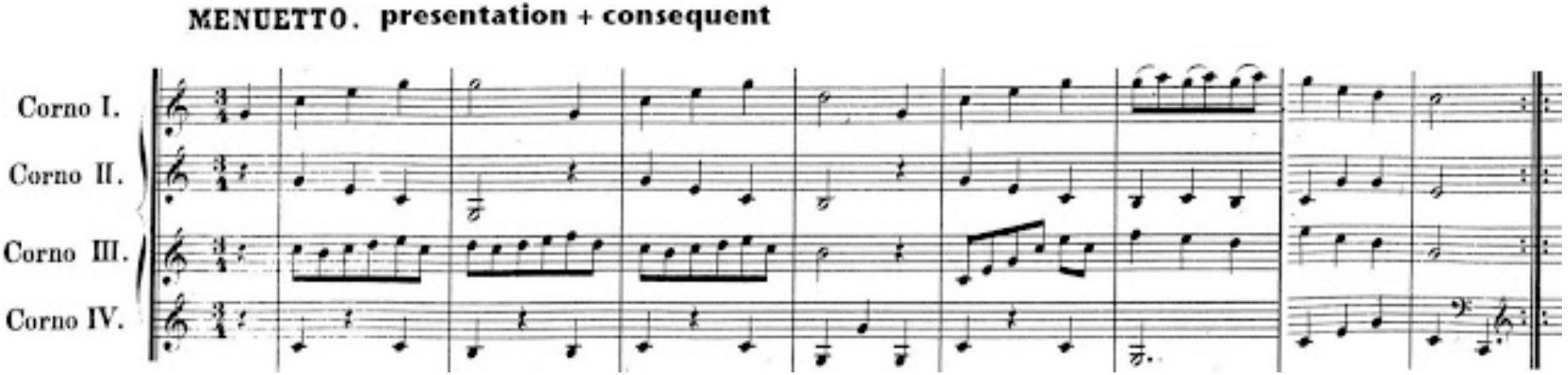
Menuet 1, trio 3: a period, whose balance as "statement and response" is accentuated by both articulation and instrumentation changes.



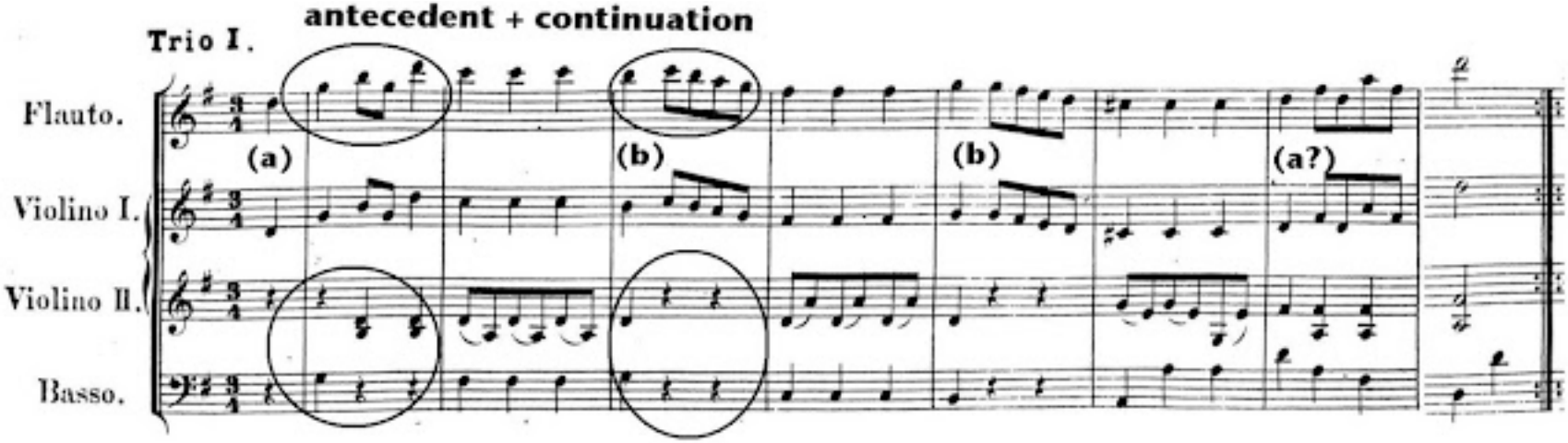
Menuet 1, coda: atypically, a new menuet theme, not a reprise of one of the earlier ones. A textbook galant theme, the variety being entirely in melodic and rhythmic shapes, not instrumentation or dynamics.



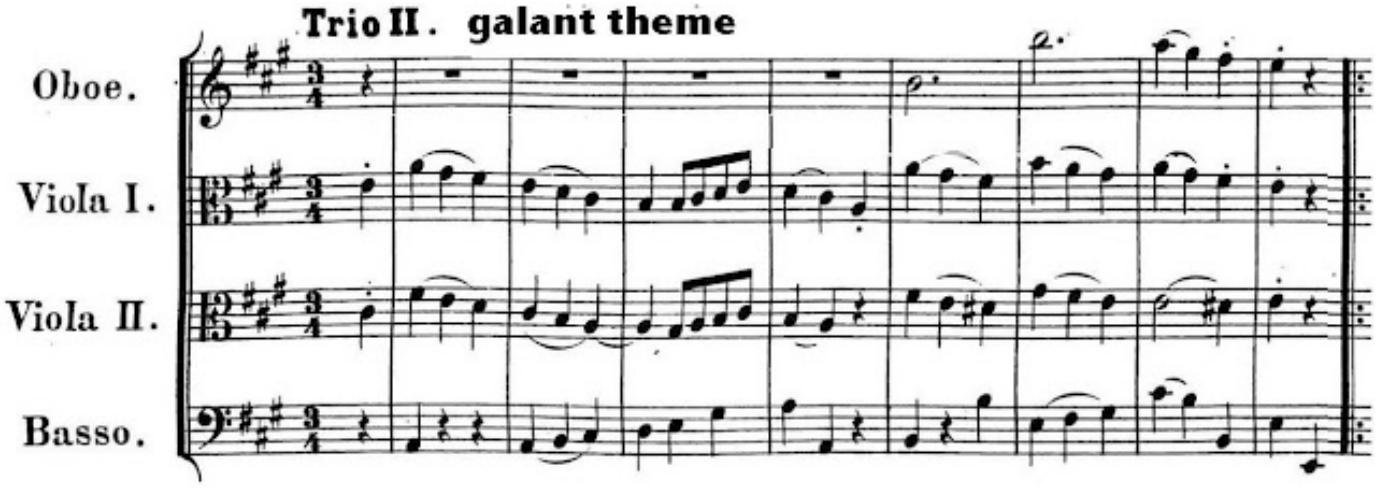
Menuet 2: a new menuet for the horns built on a figure from their previous one (menuet 1, trio 1). Mozart makes some changes in the ideas, but the identity of bars 3-4 & 5-6 as variants is clear.



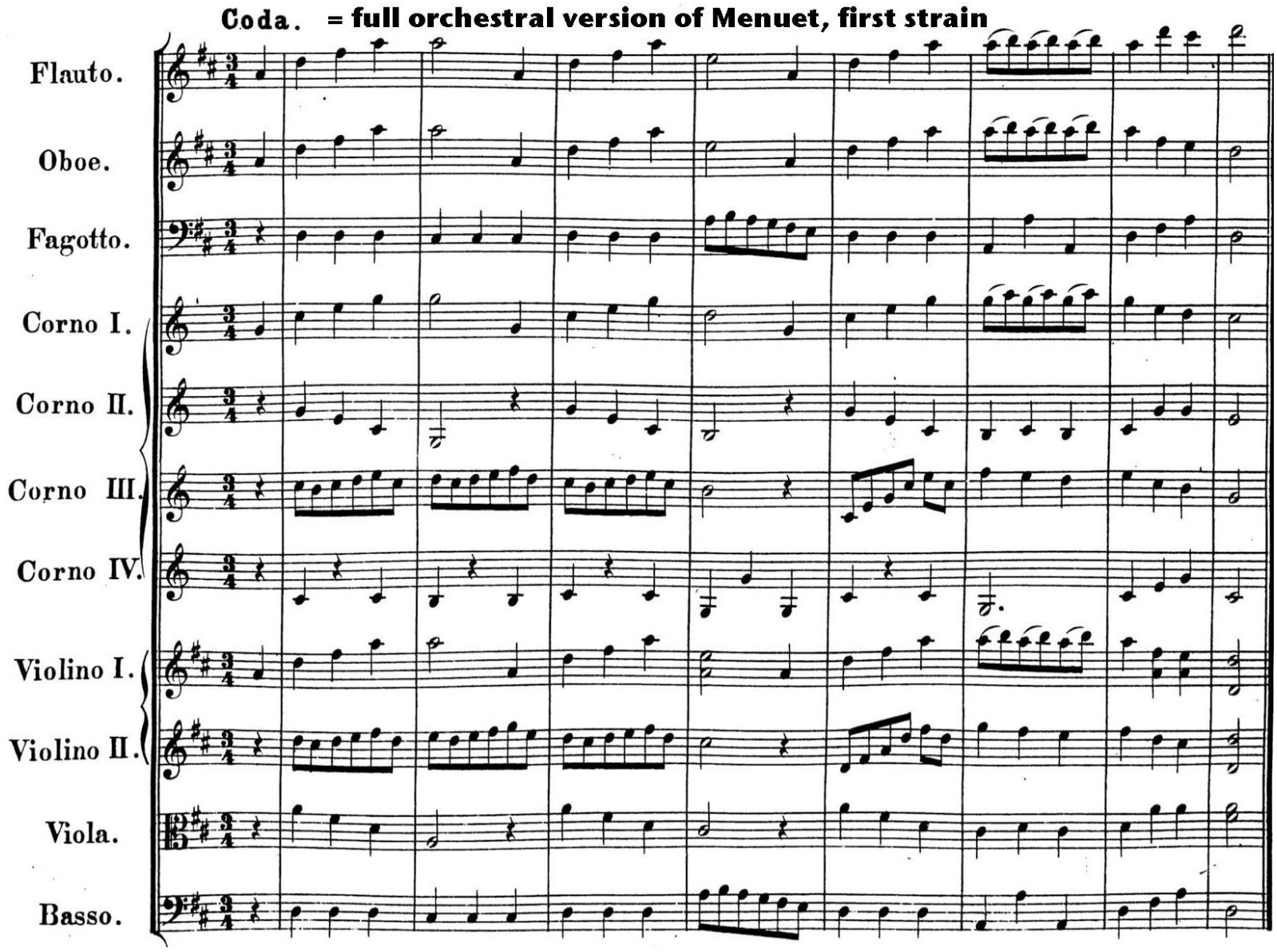
Menuet 2, trio 1: unity-in-variety as a palindromic pattern is superimposed on the linear galant theme model. A strongly defined antecedent (Caplin would call it a compound basic idea because of the lack of a cadence), but a continuation that repeats rather than fragments. Mozart uses this abb'a' design occasionally -- alternatively abb'c or even abb'b' (what I call the "2 + 6" model).



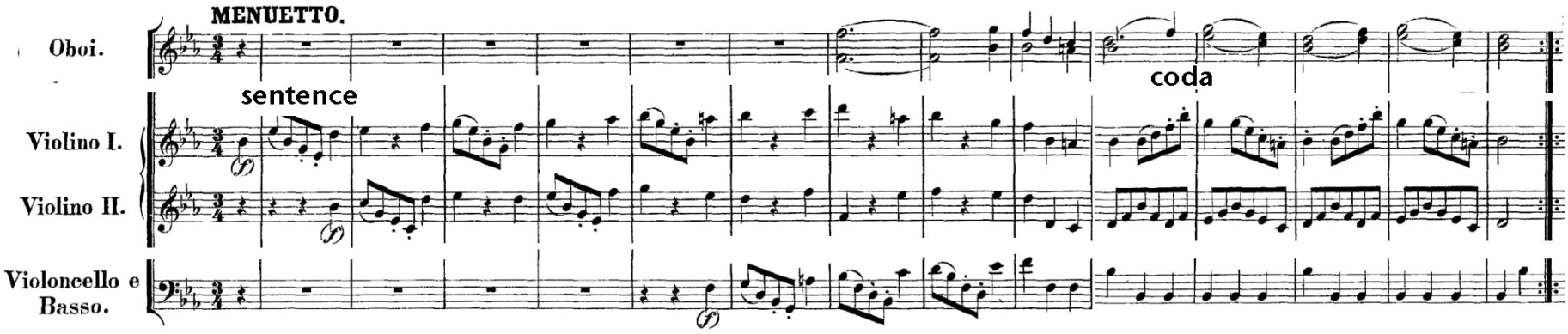
Menuet 2, trio 2: I would call this a period but for the obvious fragmentation in bars 5-7.

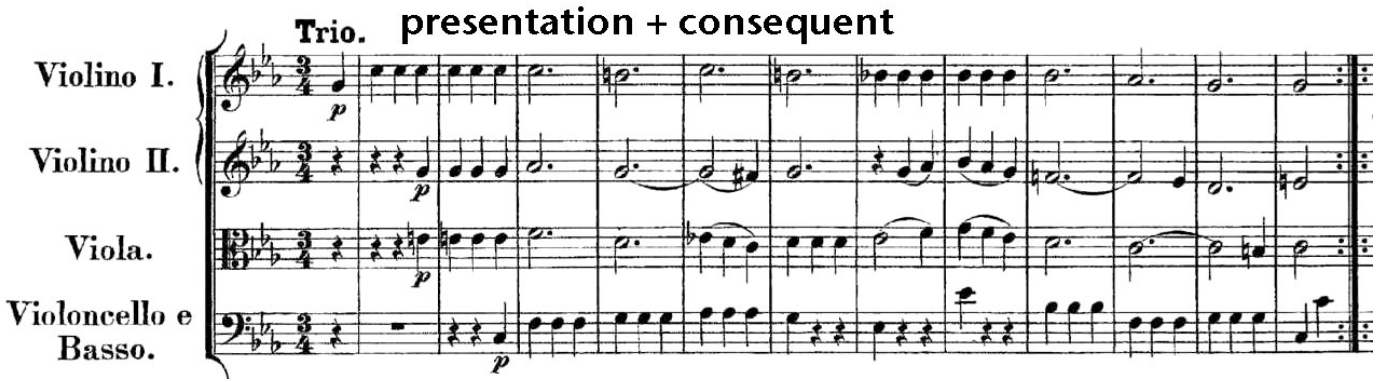


Coda:

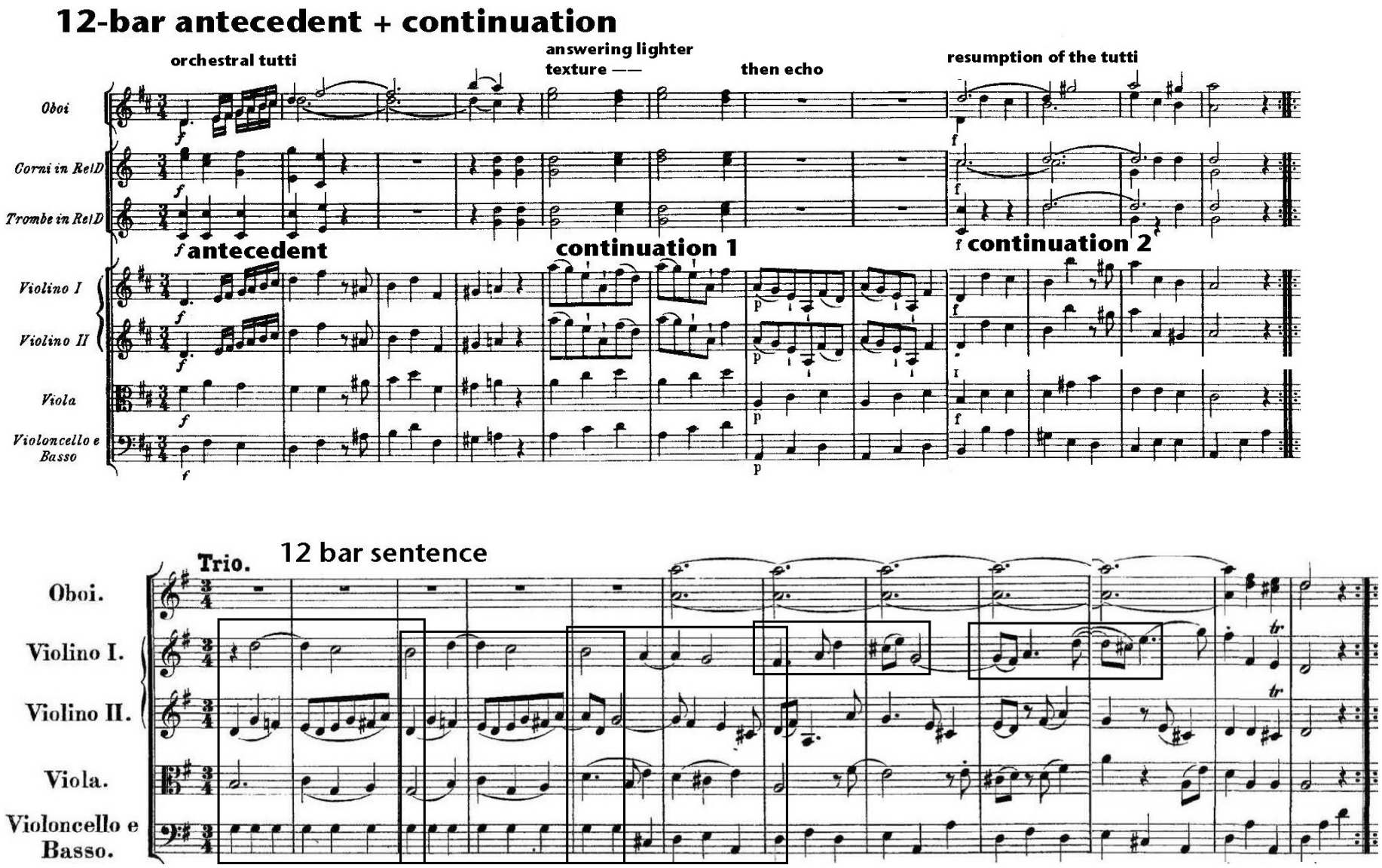

Coda. = full orchestral version of Menuet, first strain
Flauto.
Oboe.
Fagotto.
Corno I.
Corno II.
Corno III.
Corno IV.
Violino I.
Violino II.
Viola.
Basso.

K. 132: Symphony no. 19 (1772)

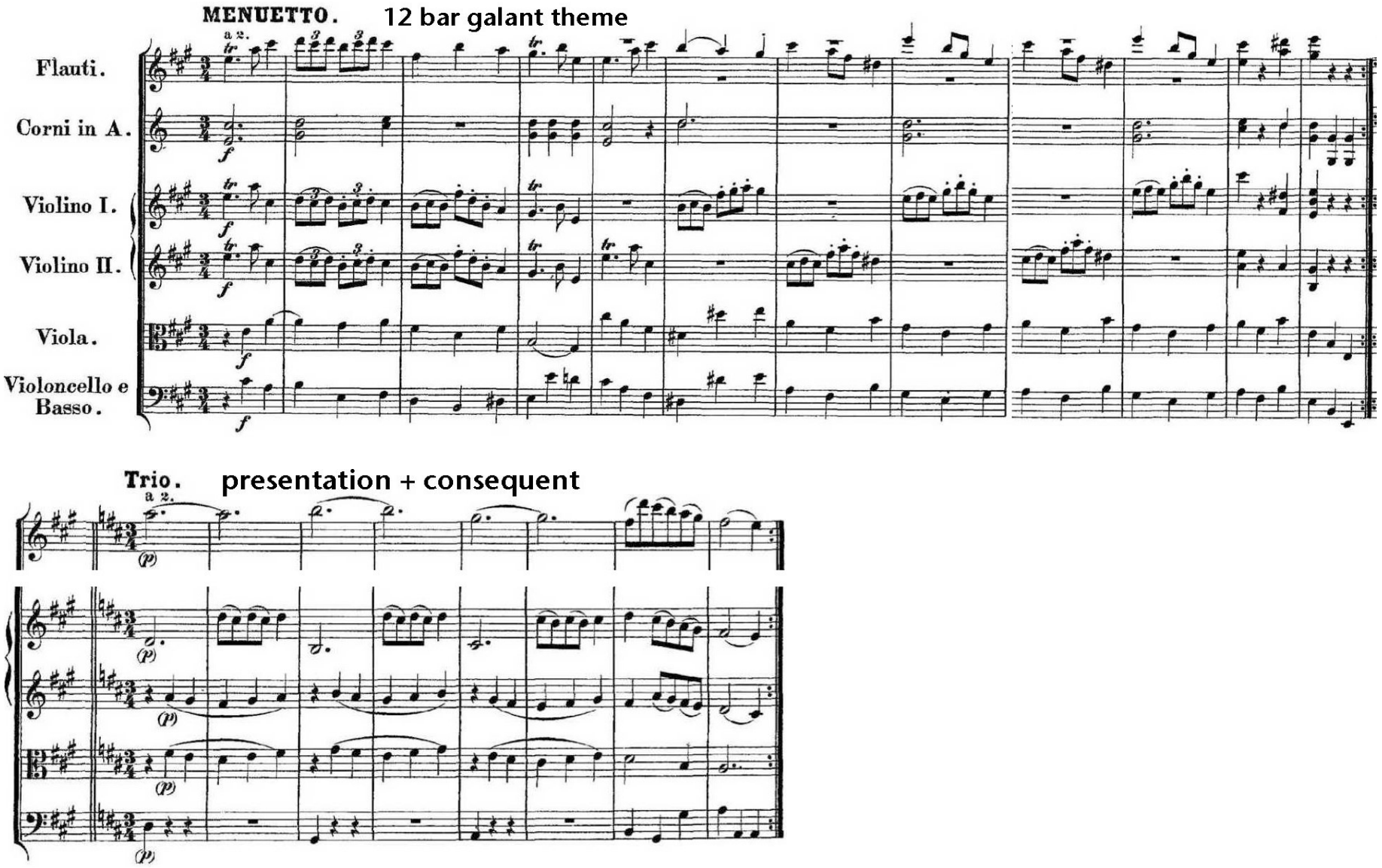




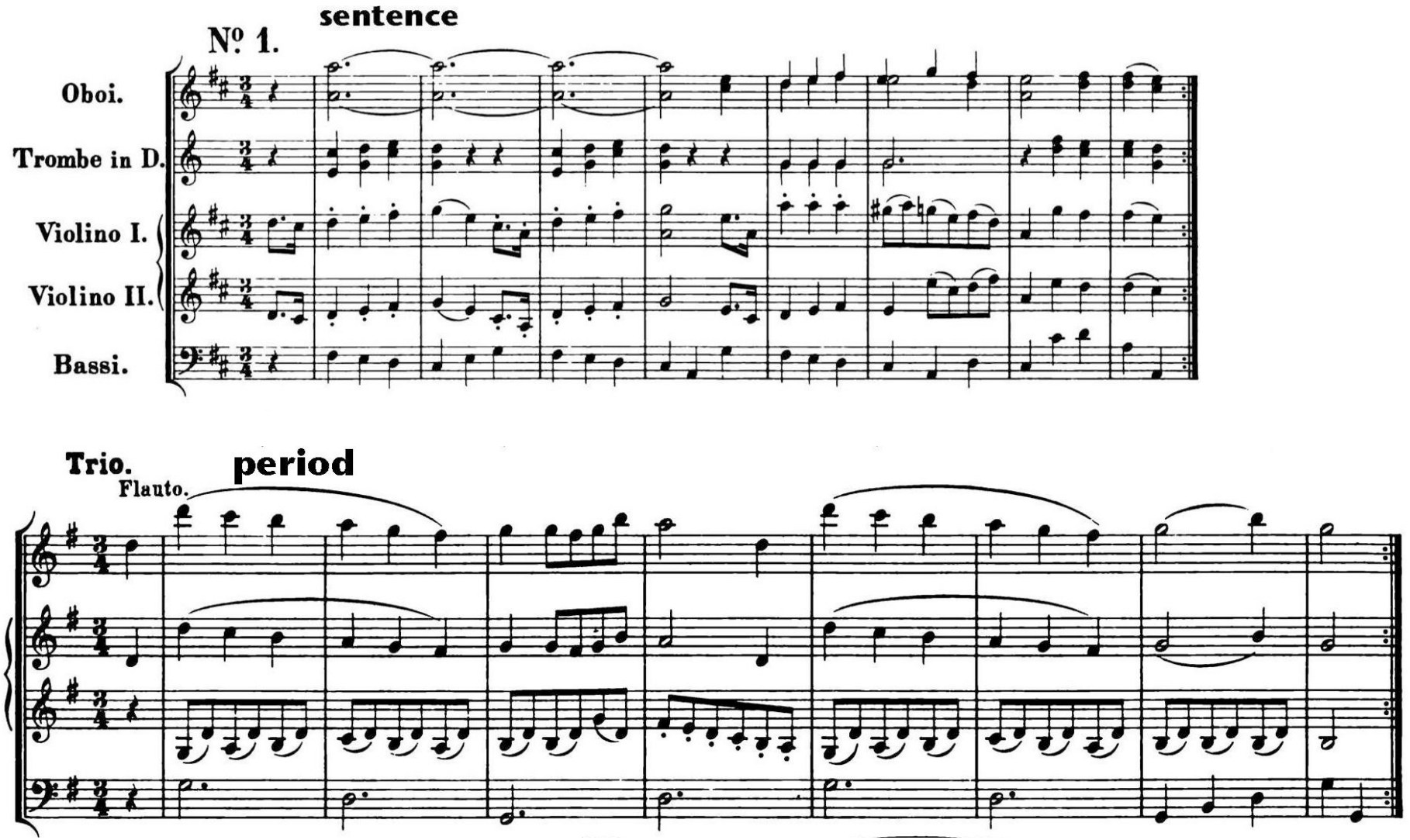
K. 133: Symphony no. 20 (1772)



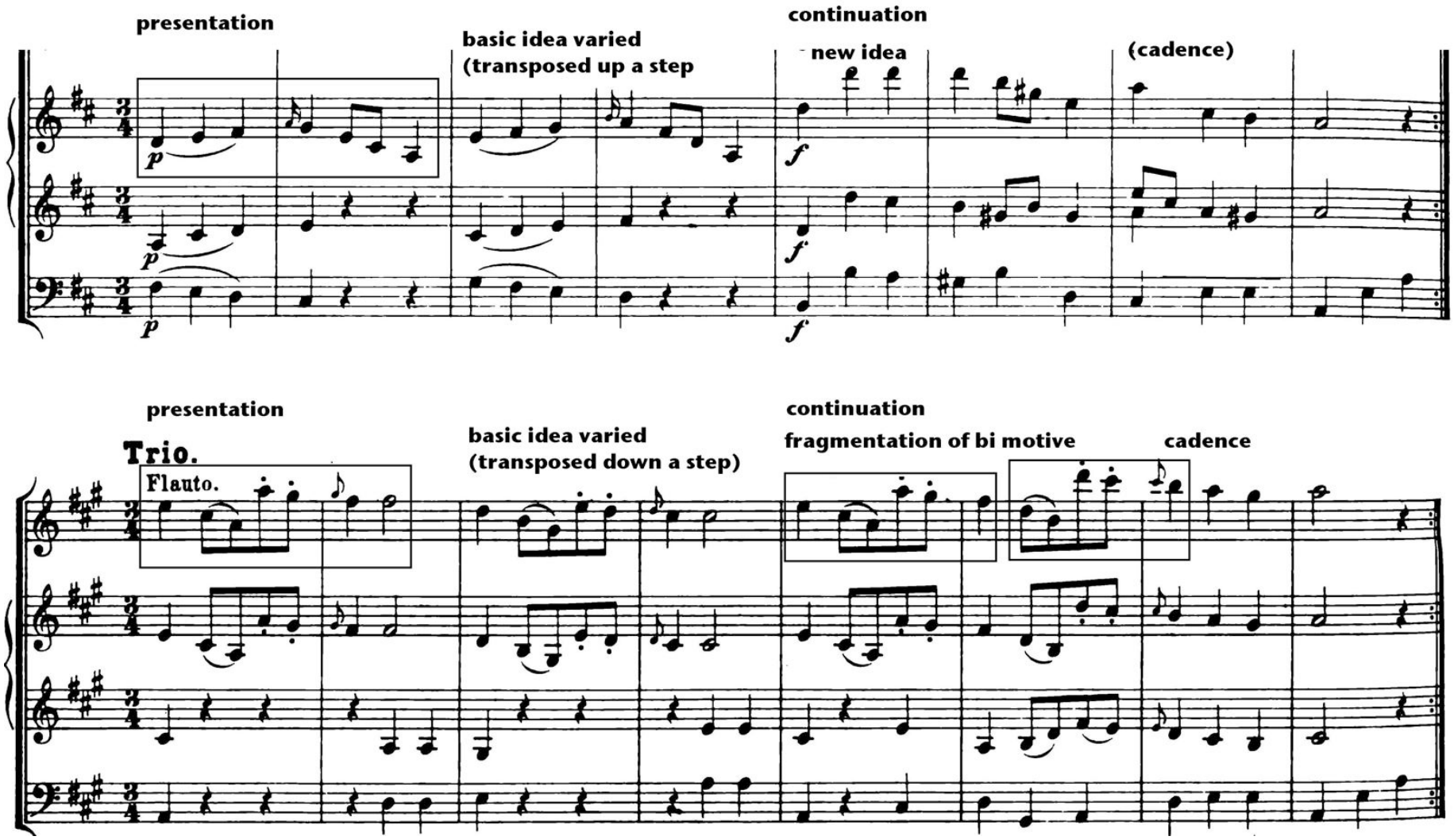
K. 134: Symphony no. 21 (1772)



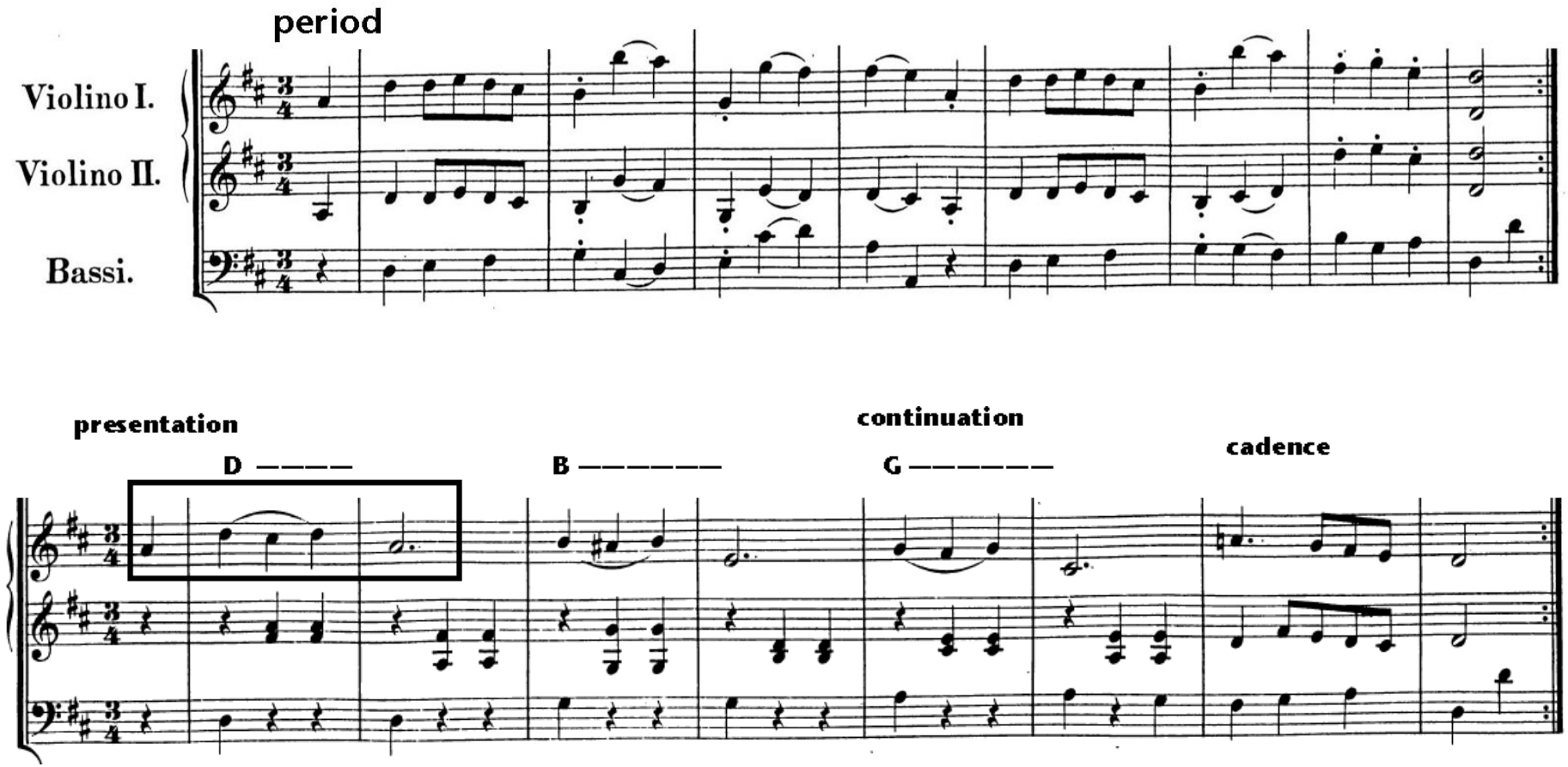
K. 164*:* 6 menuets (1772) -- independent set



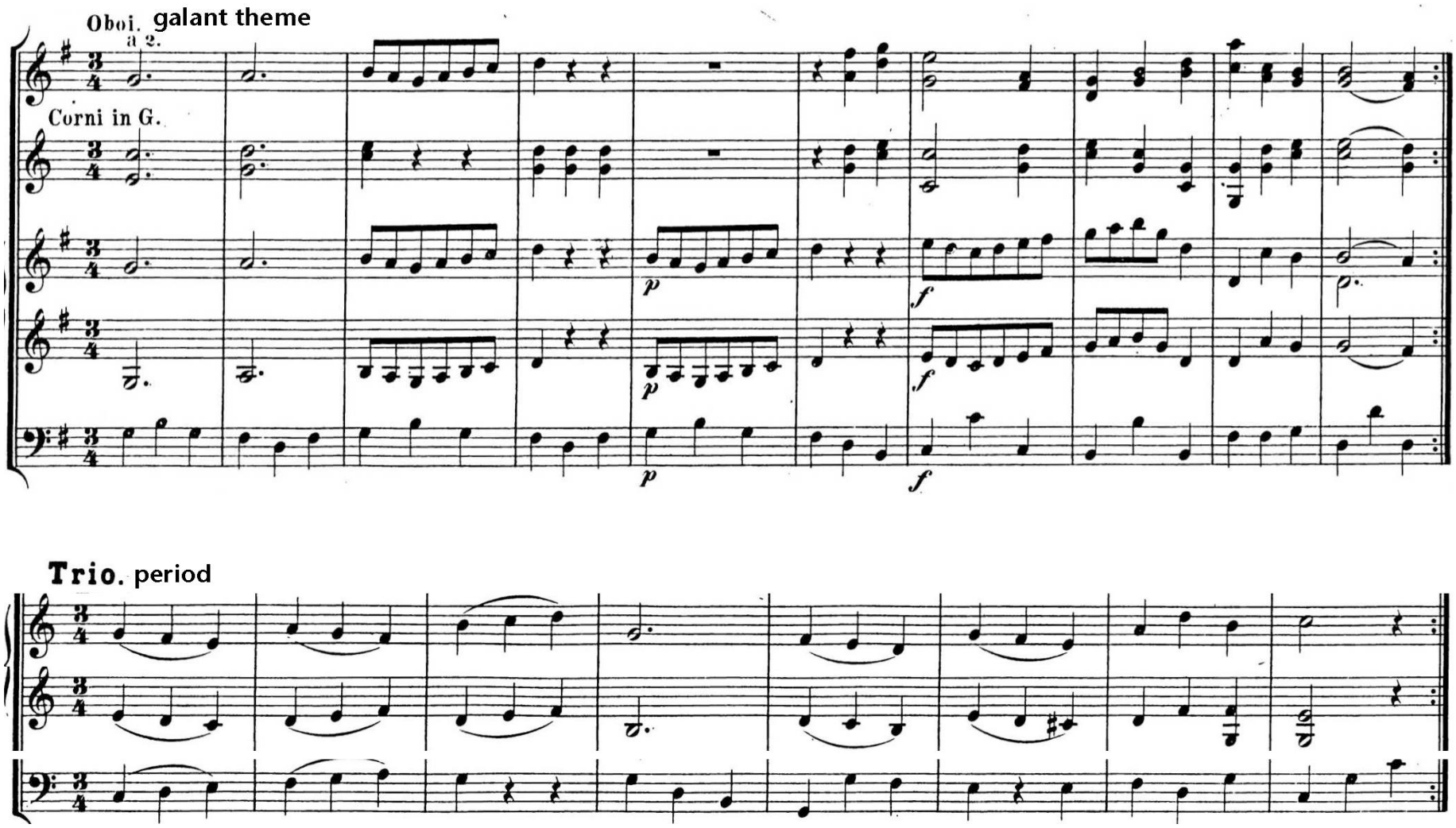
No. 2:


presentation
basic idea varied
(transposed up a step
continuation
new idea
(cadence)
p
f
presentation
Trio.
Flauto.
basic idea varied
(transposed down a step)
continuation
fragmentation of bi motive
cadence

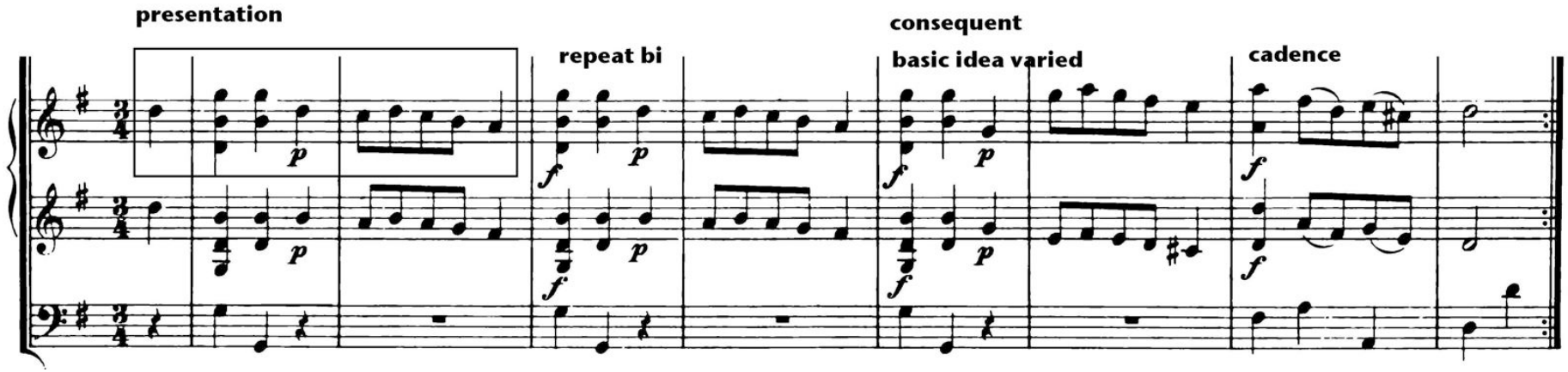
No. 3:

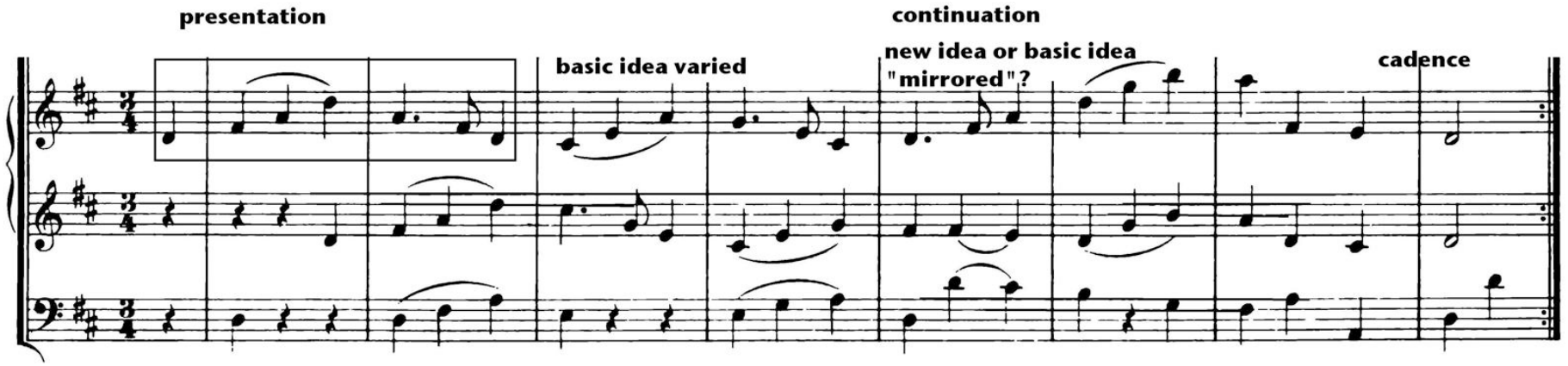

period
Violino I.
Violino II.
Bassi.
presentation
D ———
B ————
continuation
G ————
cadence

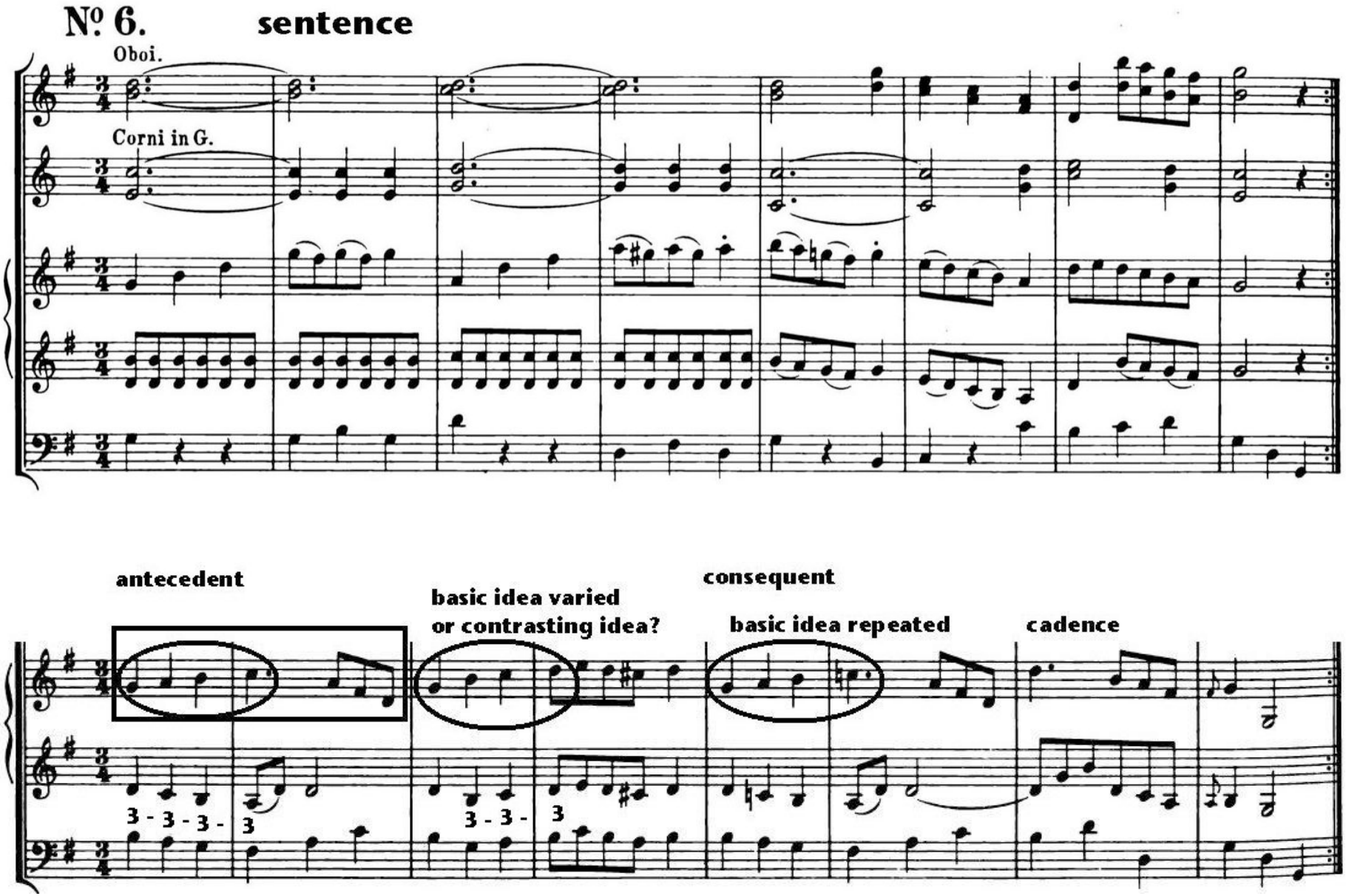
No. 4:



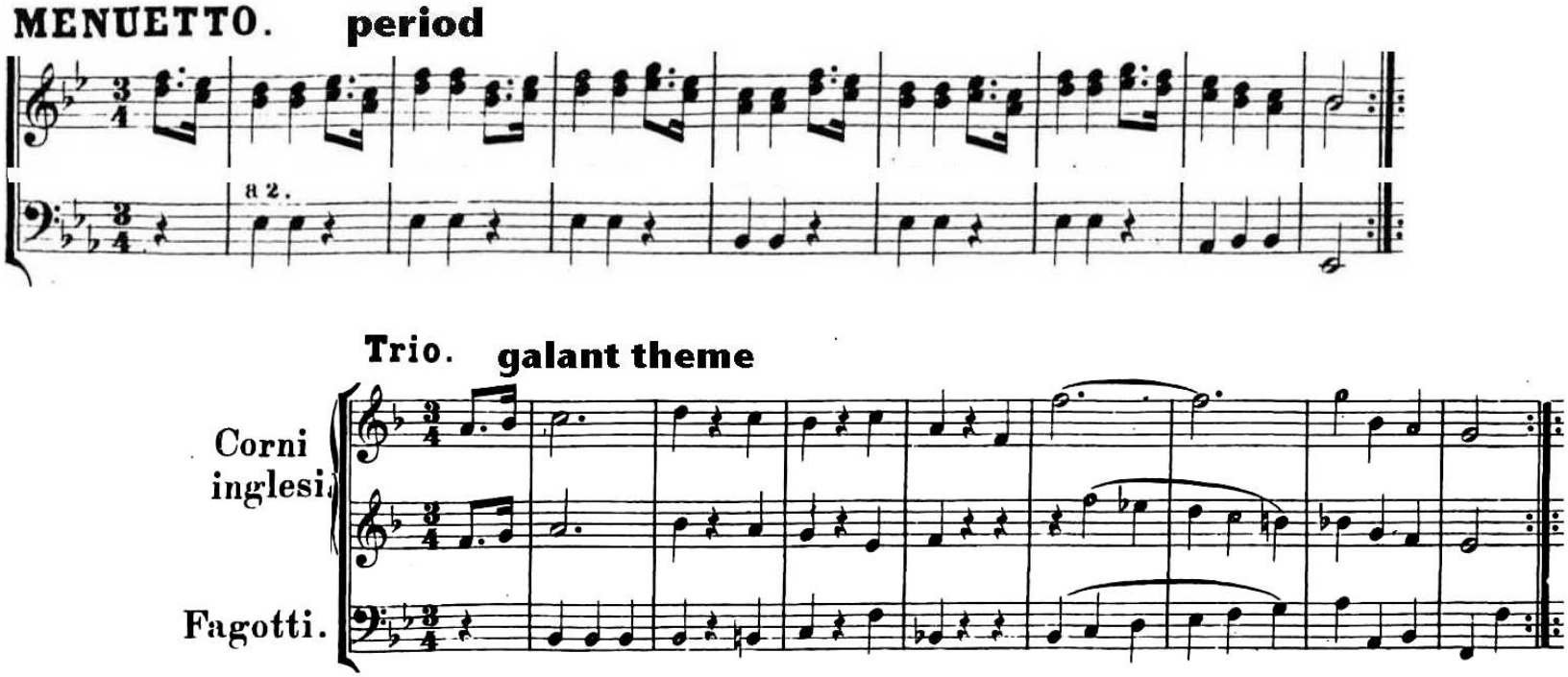
No. 5:


presentation
repeat bi
consequent
basic idea varied
cadence


presentation
basic idea varied
continuation
new idea or basic idea
"mirrored"?
cadence


№ 6.
sentence
Oboi.
Corni in G.
antecedent
basic idea varied
or contrasting idea?
consequent
basic idea repeated
cadence
3 - 3 - 3 -
3
3 - 3 -
3

K. 166/159d: Divertimento (1773)

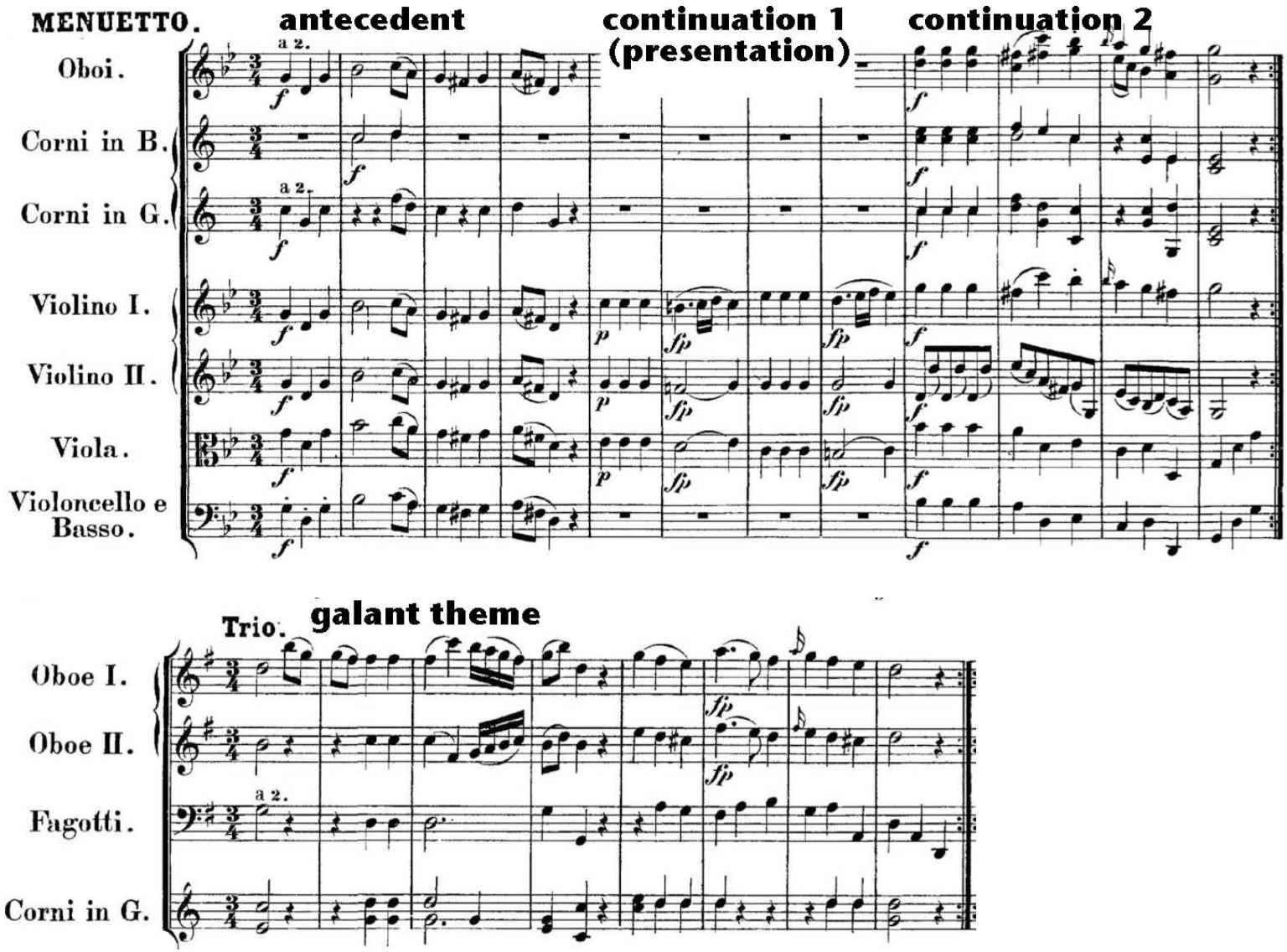


K. 176*:* 16 menuets (1773) -- independent set

The menuets in this collection are published in the *Neue Mozart Ausgabe* (link) and are not in the public domain in the United States. I will content myself, then, with repeating the entry from the table at the head of this essay.

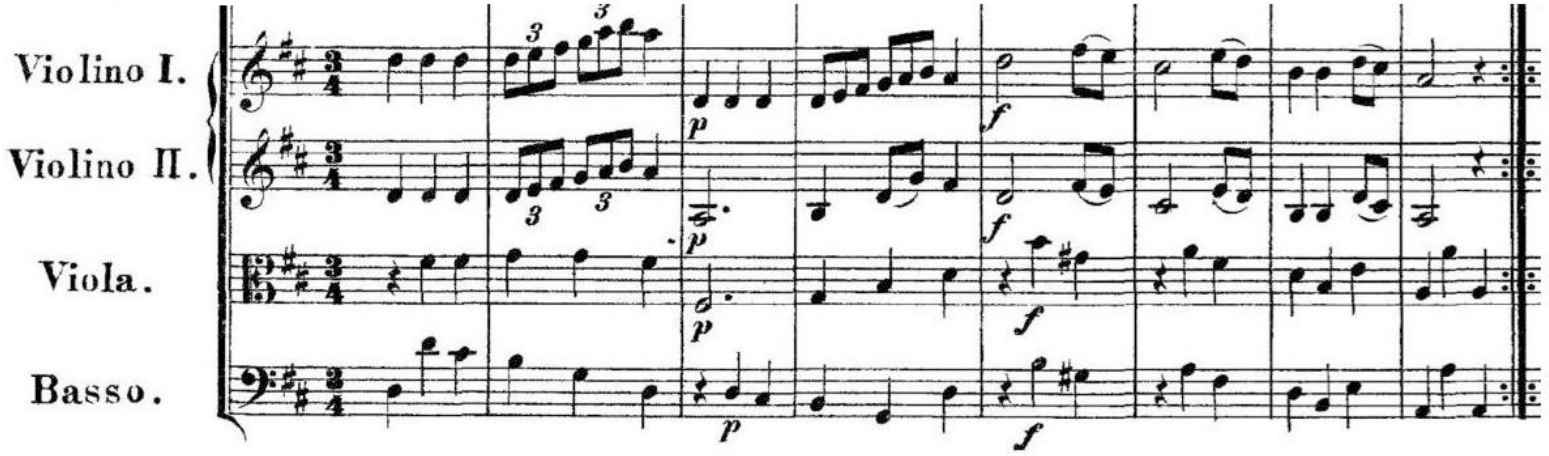
K #	Type	#	Year	Theme in the first strain						
				Period	Sentence	Galant	Pres-cons	10, 12, or 14 -bar galant	10, 12, or 14-bar sentence	16 bar theme
176	Menuets	--	1773	4	3	7	5	1		

K. 183: Symphony no. 25 (1773)

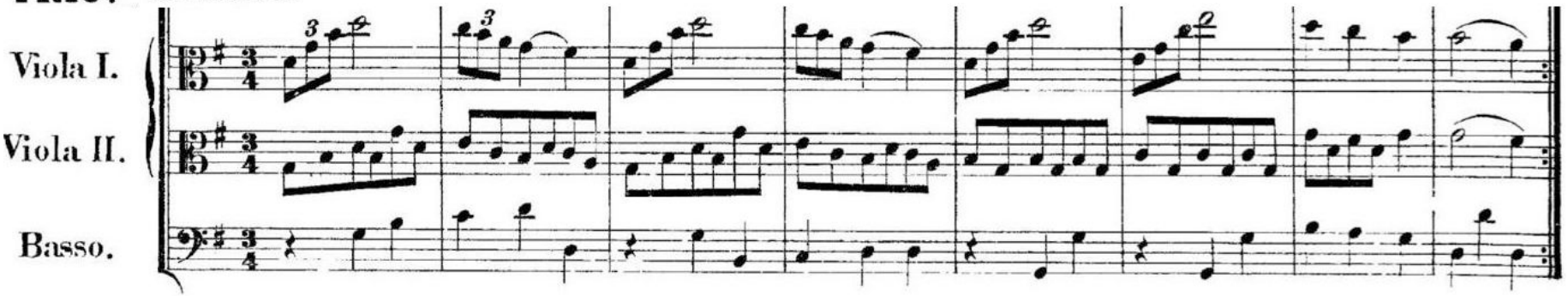


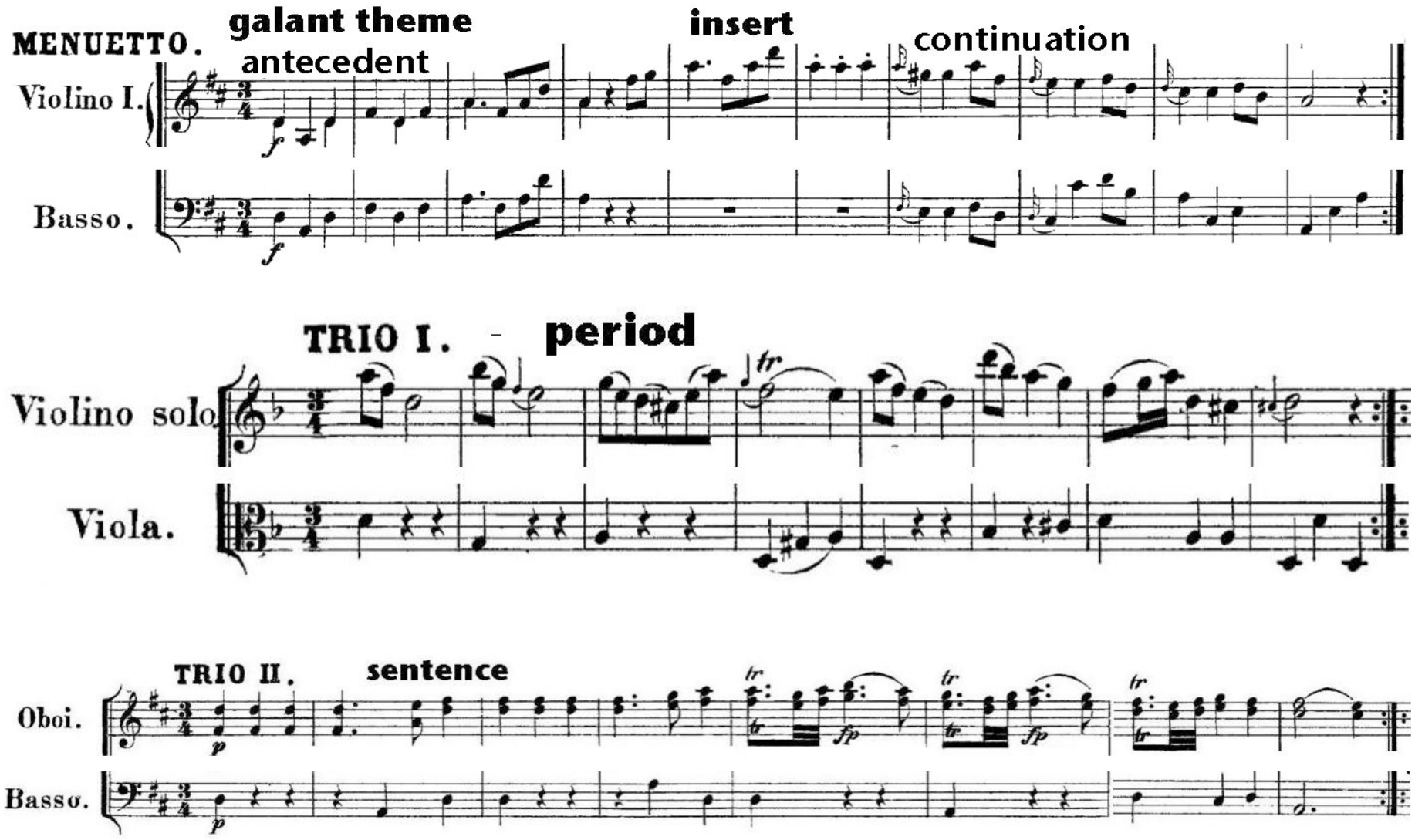
K. 185/167a: Serenade (1773)

MENUETTO. sentence



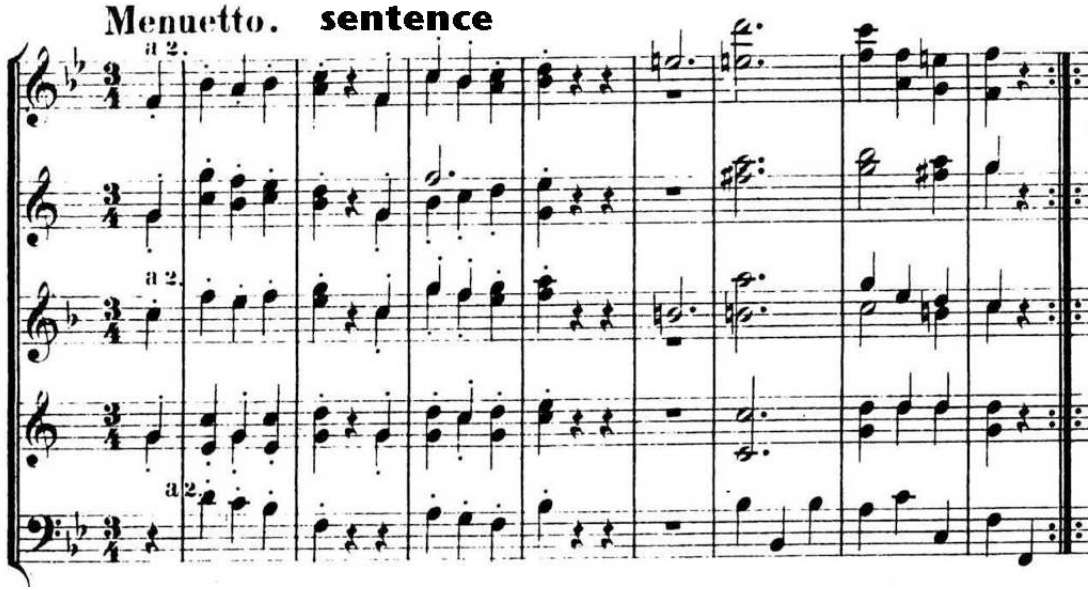
TRIO. sentence

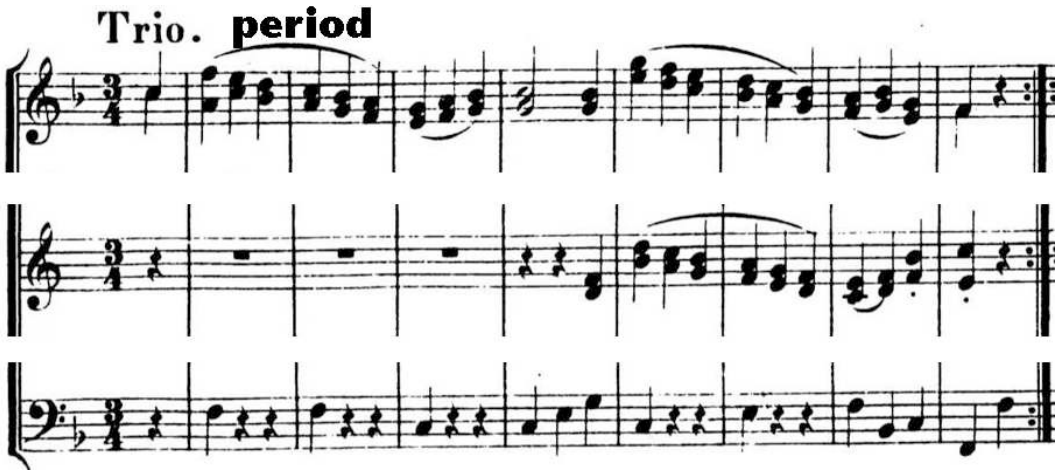



MENUETTO.
galant theme
antecedent
insert
continuation
Violino I.
Basso.
TRIO I. - period
Violino solo.
Viola.
TRIO II.
sentence
Oboi.
Basso.

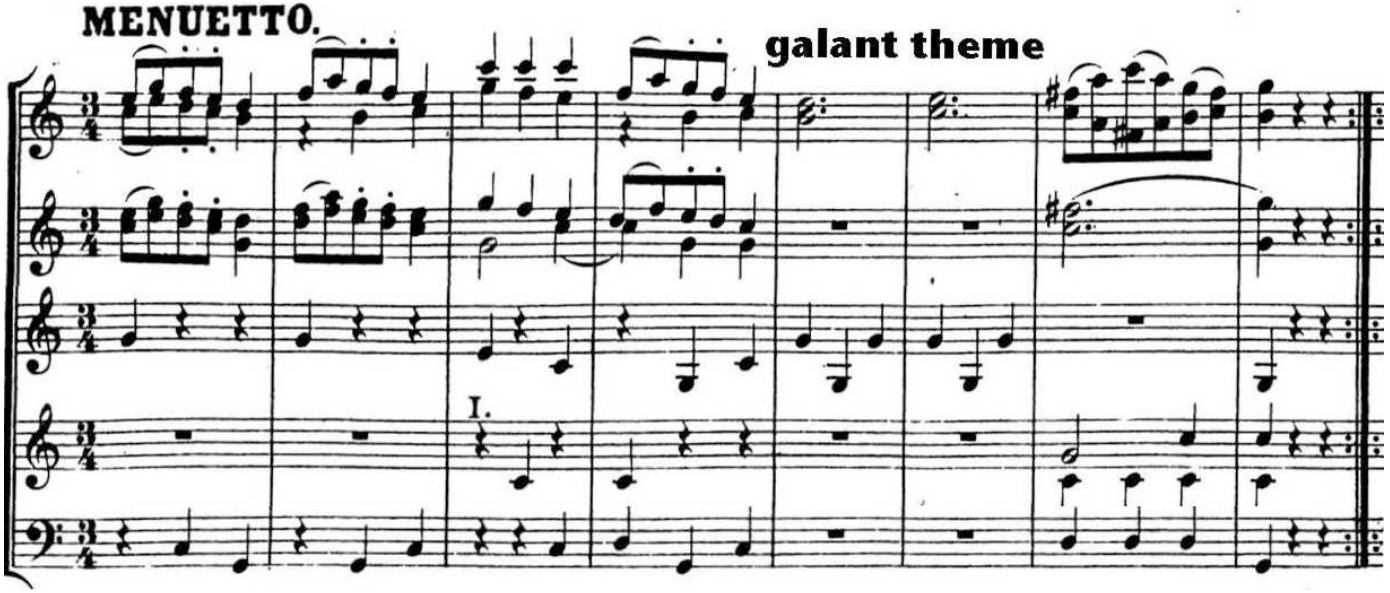
Third group: K. 186 through K. 254

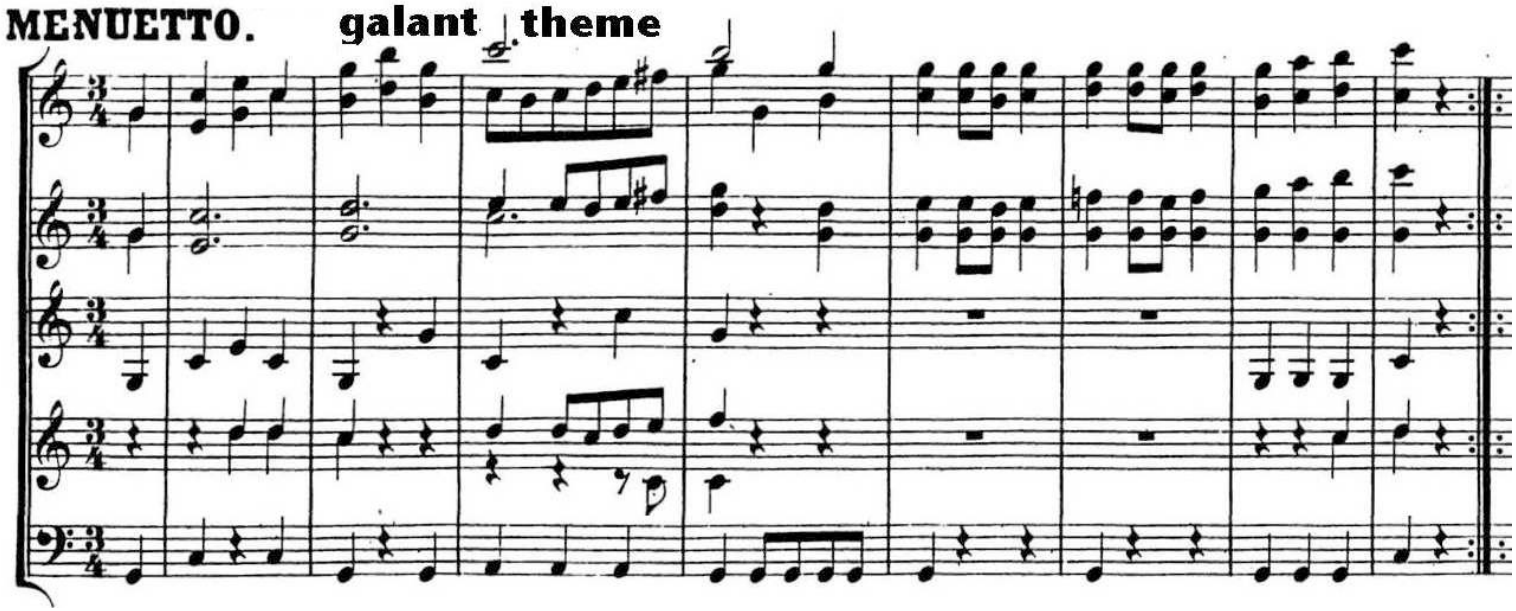
K. 186: Divertimento (1773)



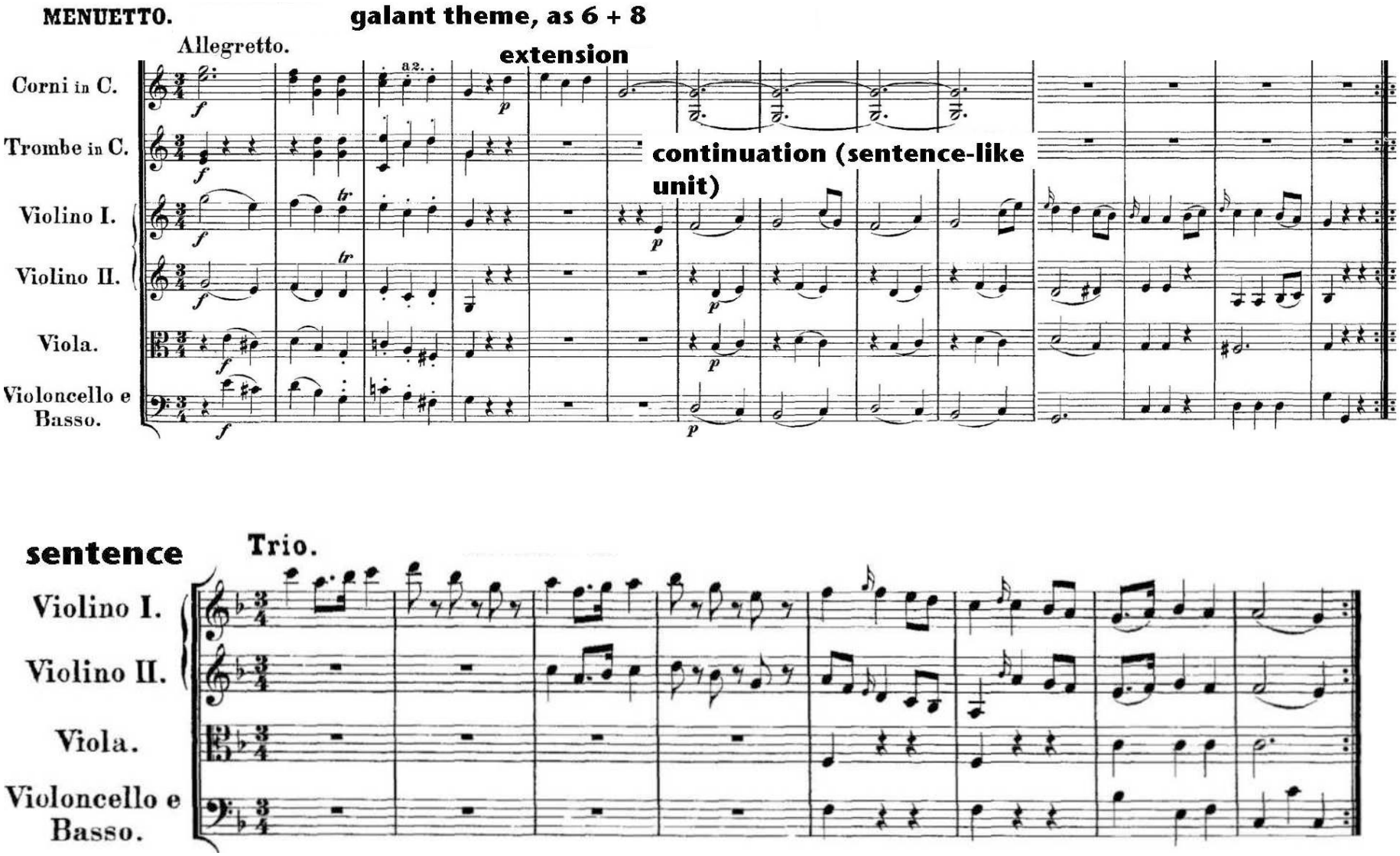


K. 188/240b: Divertimento (1773)

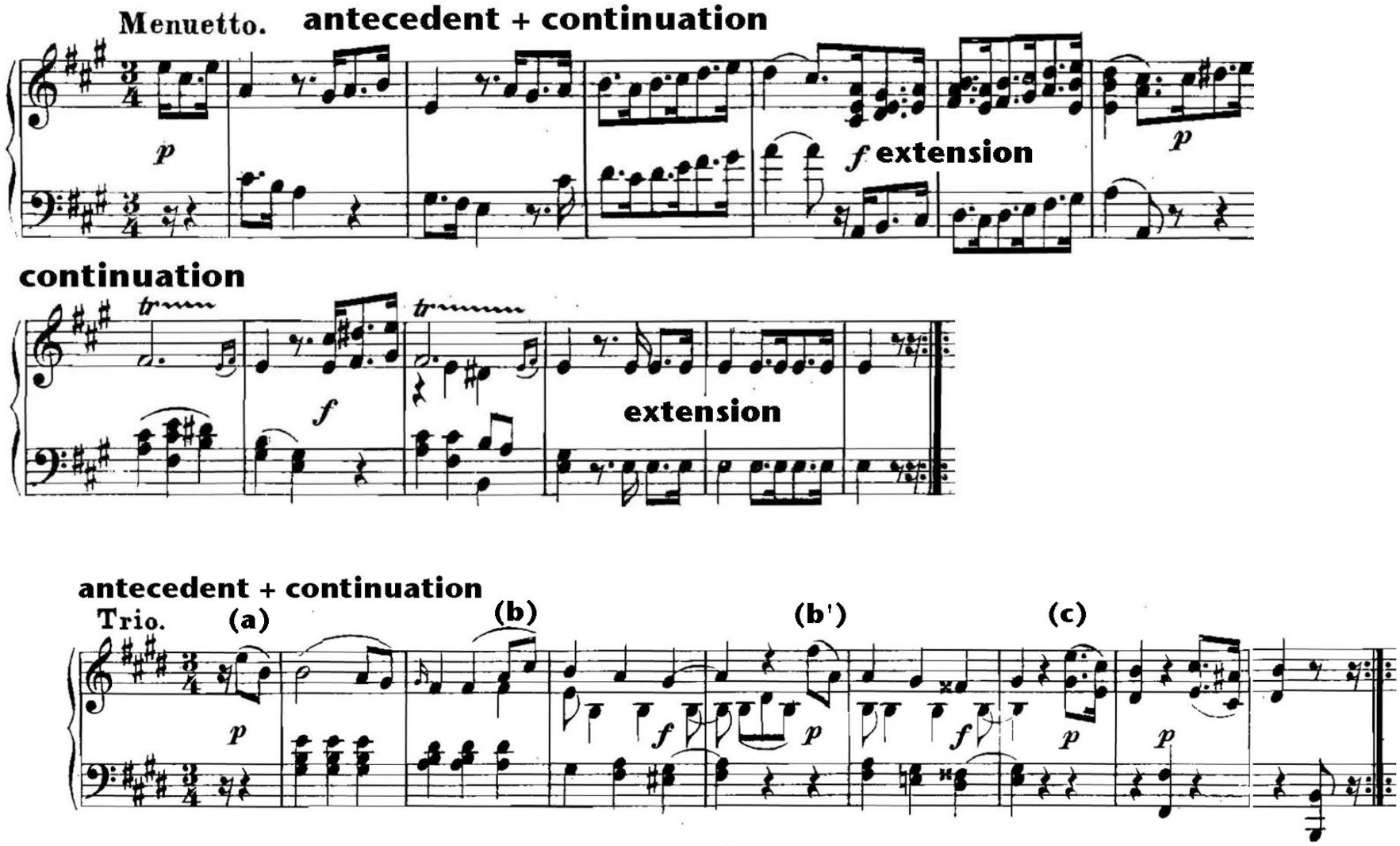




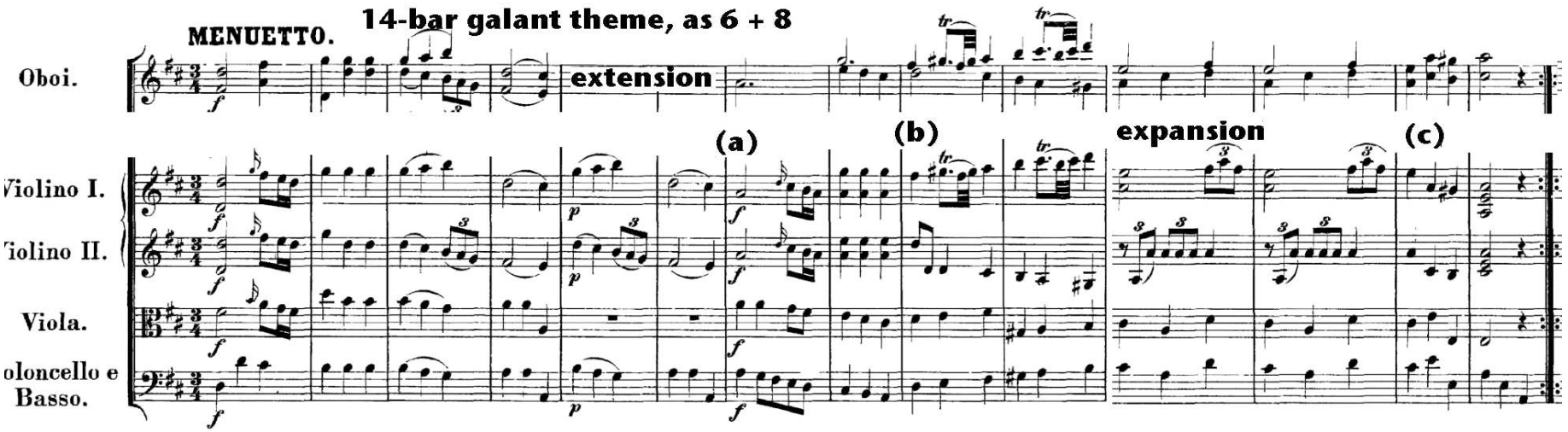
K. 200: Symphony no. 28 (1774)

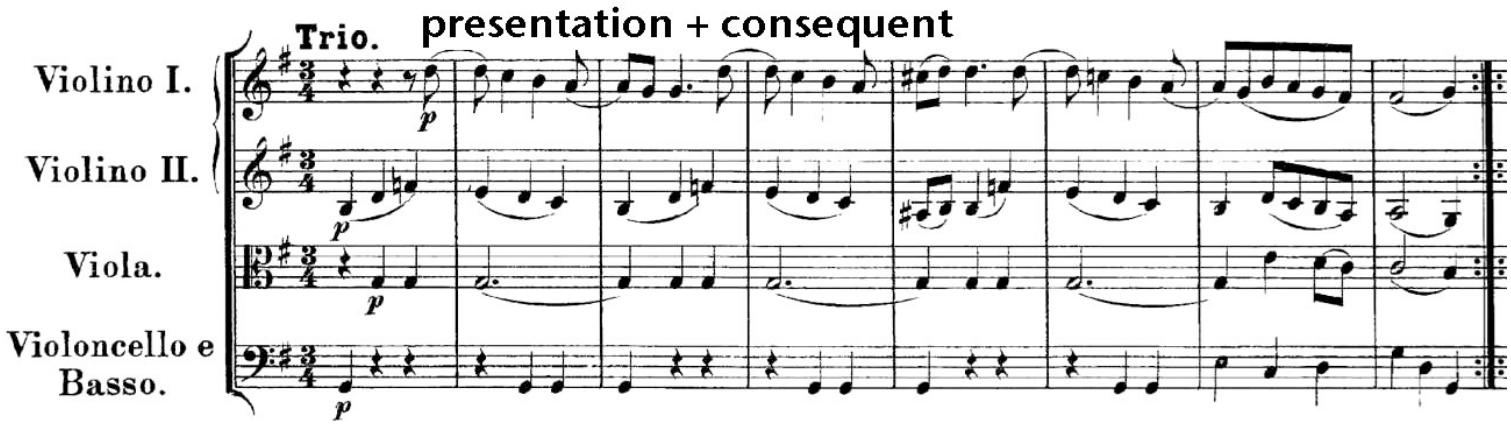


K. 201: Symphony no. 29 (1774)

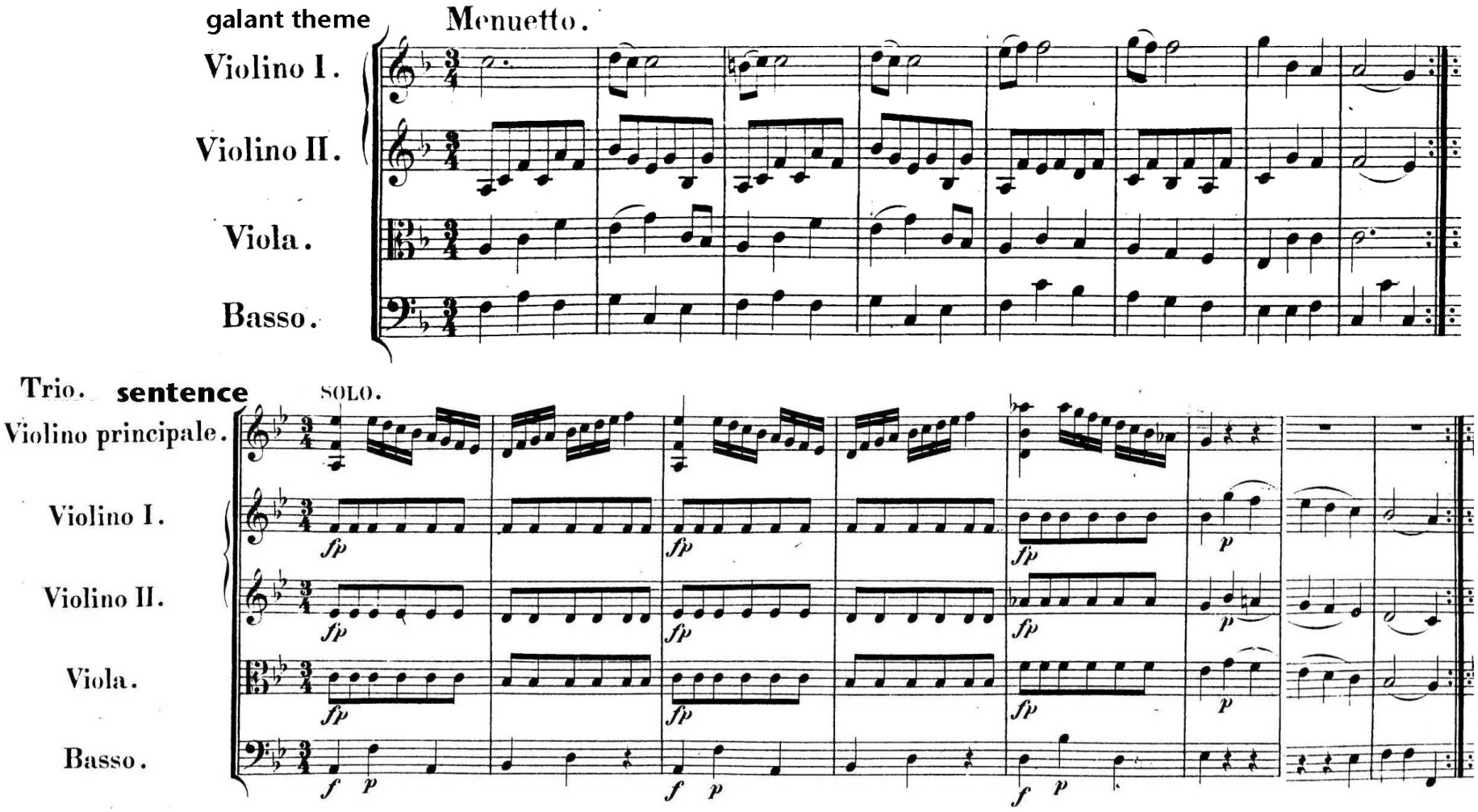


K. 202: Symphony no. 30 (1774)

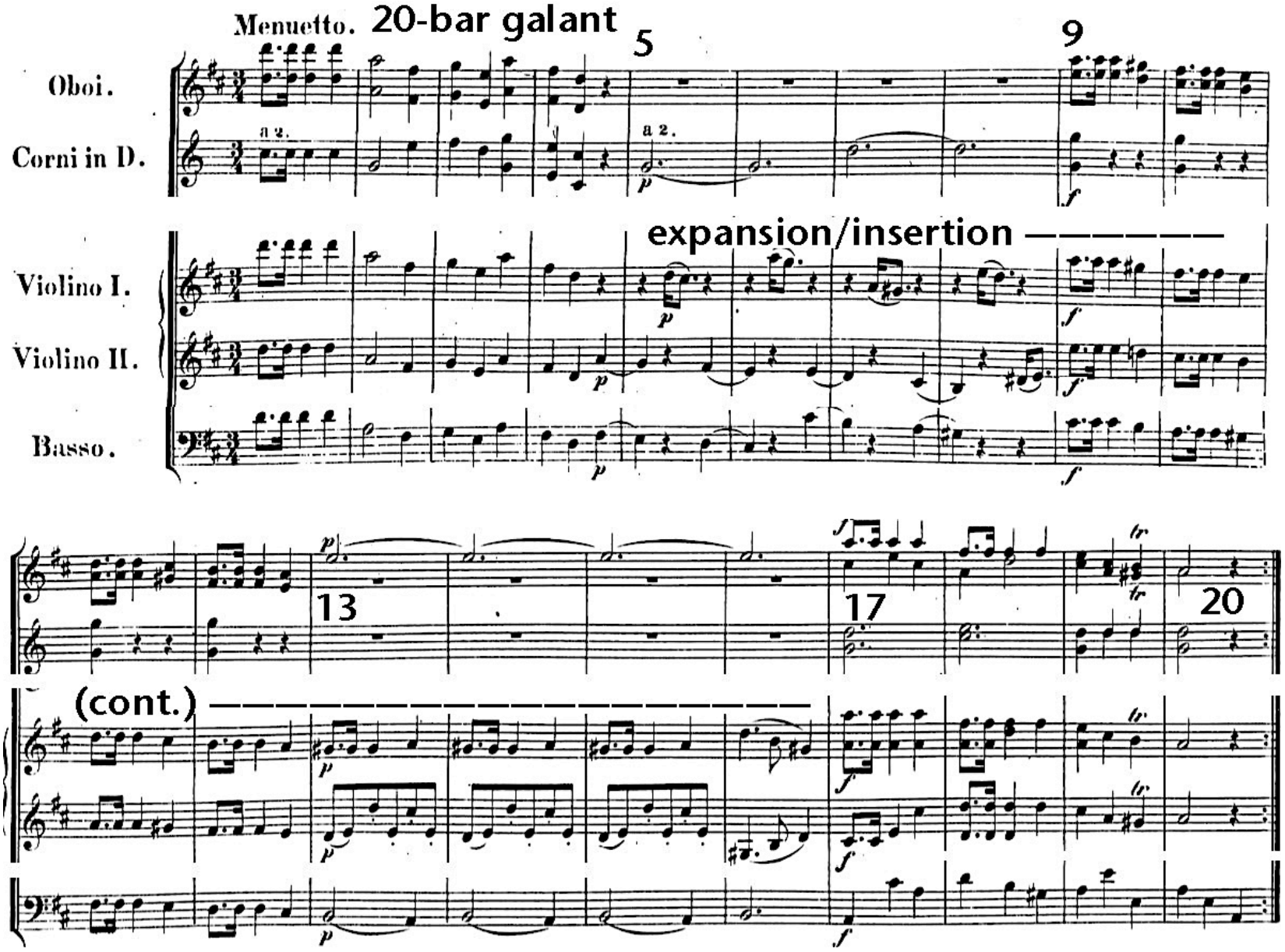


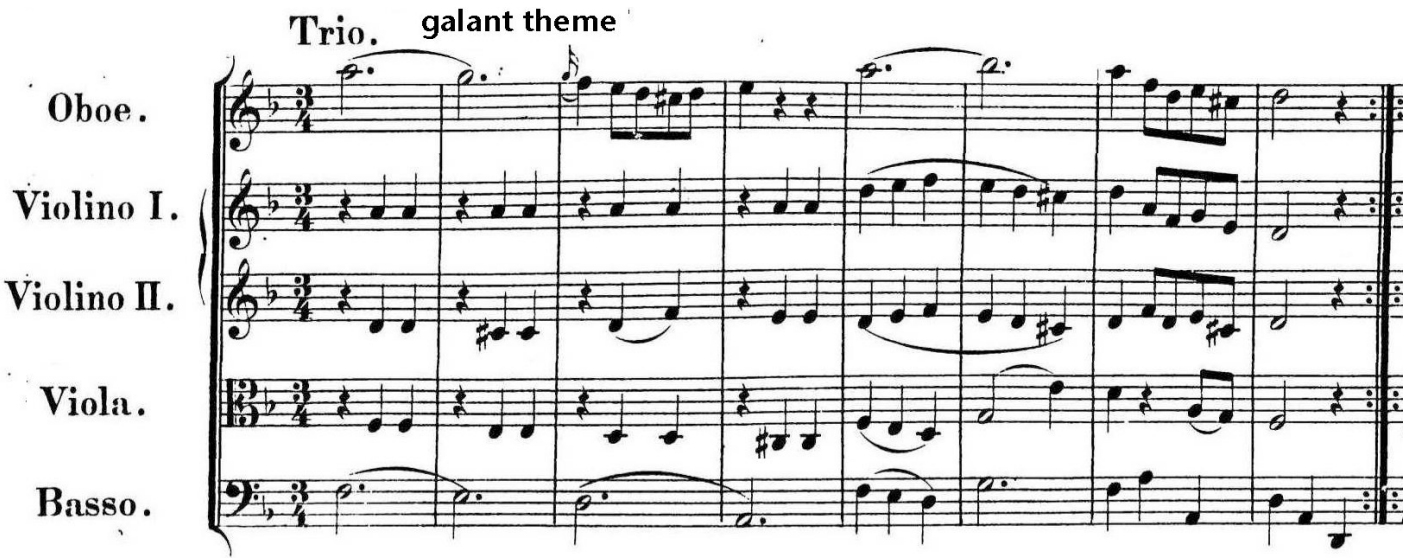


K. 203/189b: Serenade (1774)

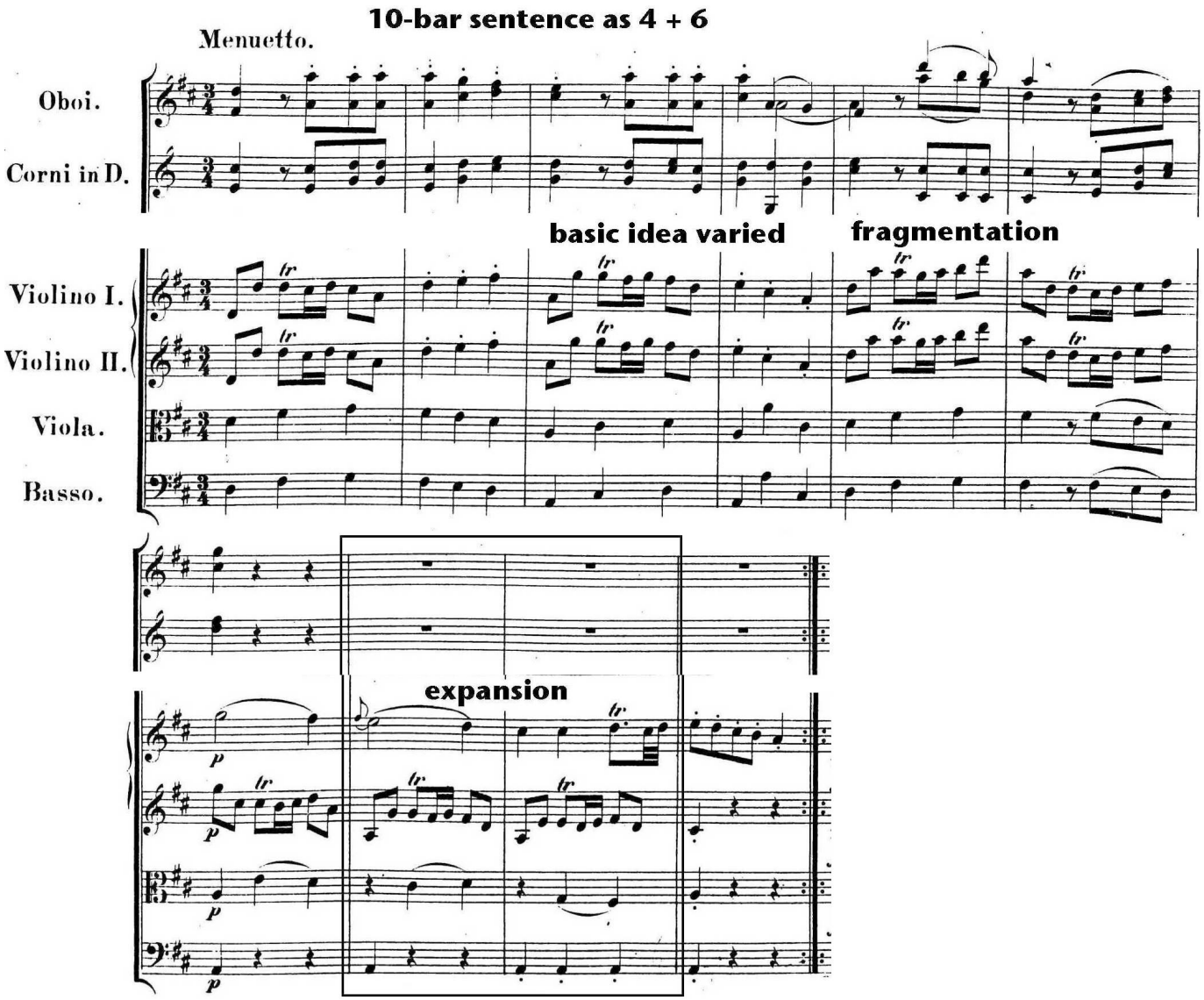


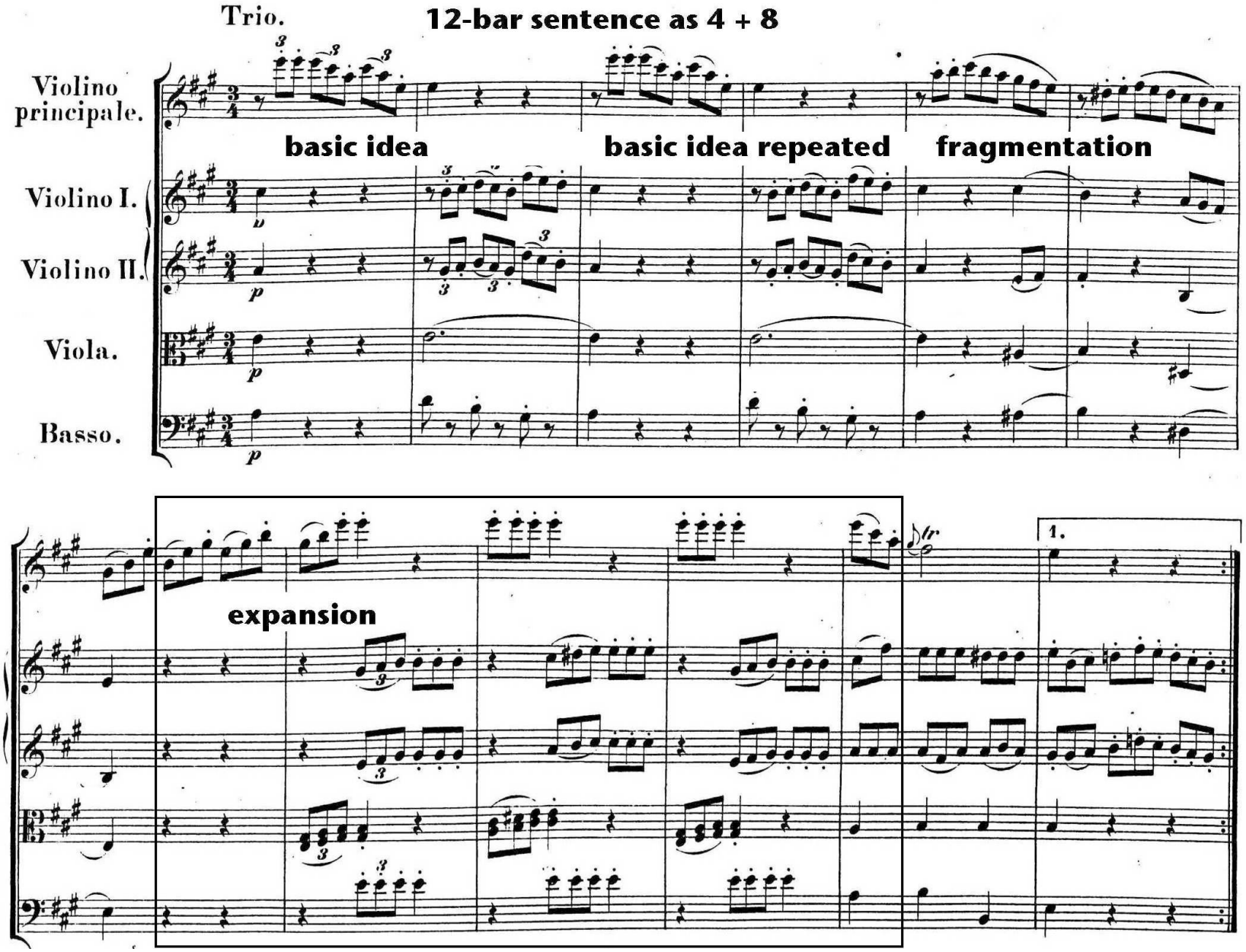
Menuetto.
10-bar sentence as 6 + 4
expansion
Violino I.
Violino II.
Viola.
Basso.
Trio.
10-bar period as 4 + 6
Violino I.
Violino II.
Viola.
Basso.

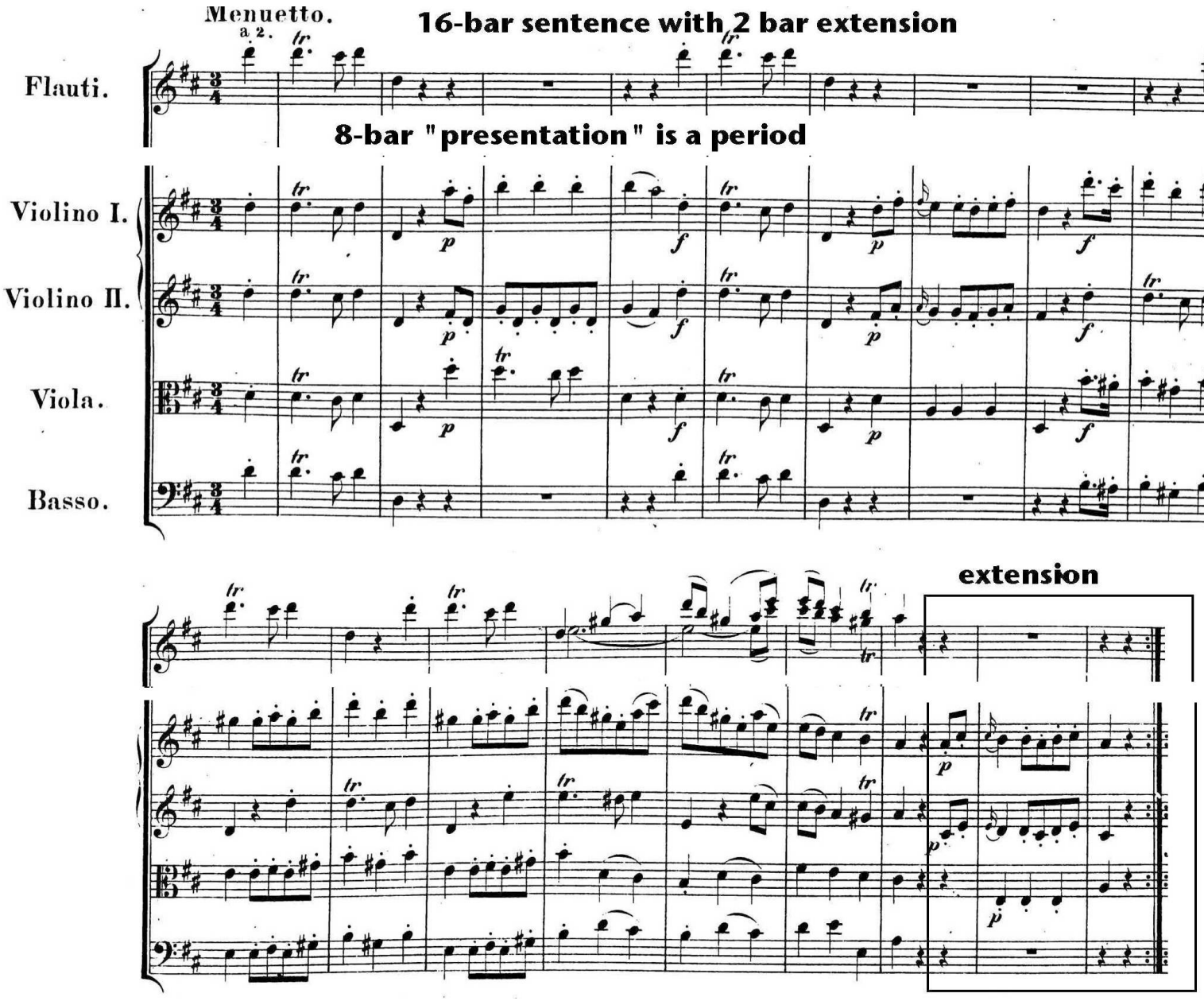

Menuetto.
20-bar galant
5
9
Oboi.
Corni in D.
a 2.
a 2.
expansion/insertion
Violino I.
Violino II.
Basso.
13
17
20
(cont.)

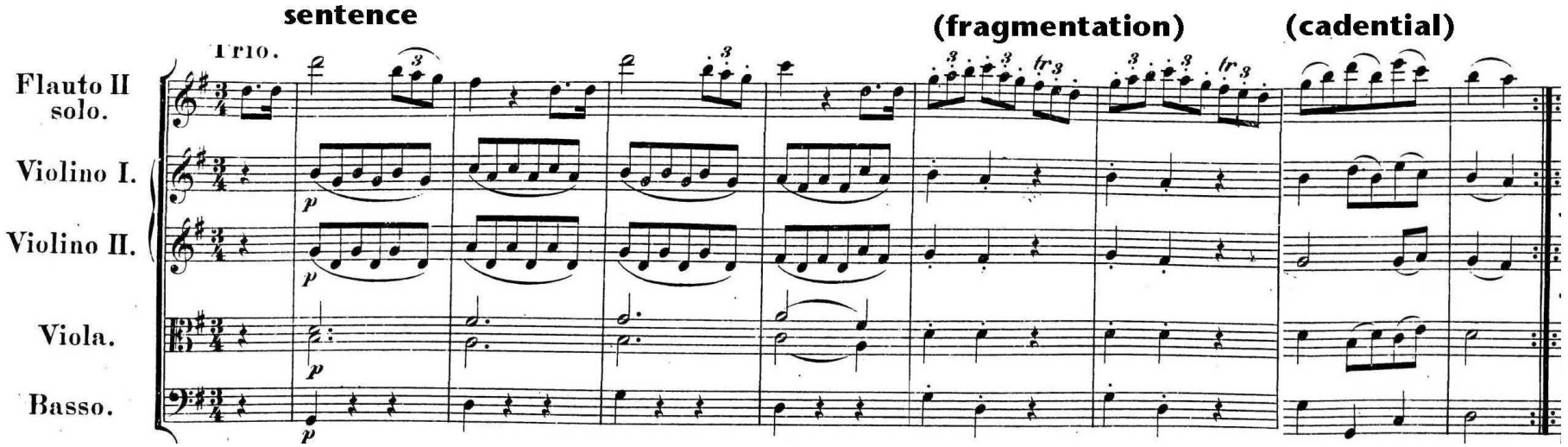

Trio.
galant theme
Oboe.
Violino I.
Violino II.
Viola.
Basso.

K. 204/213a: Serenade (1775)

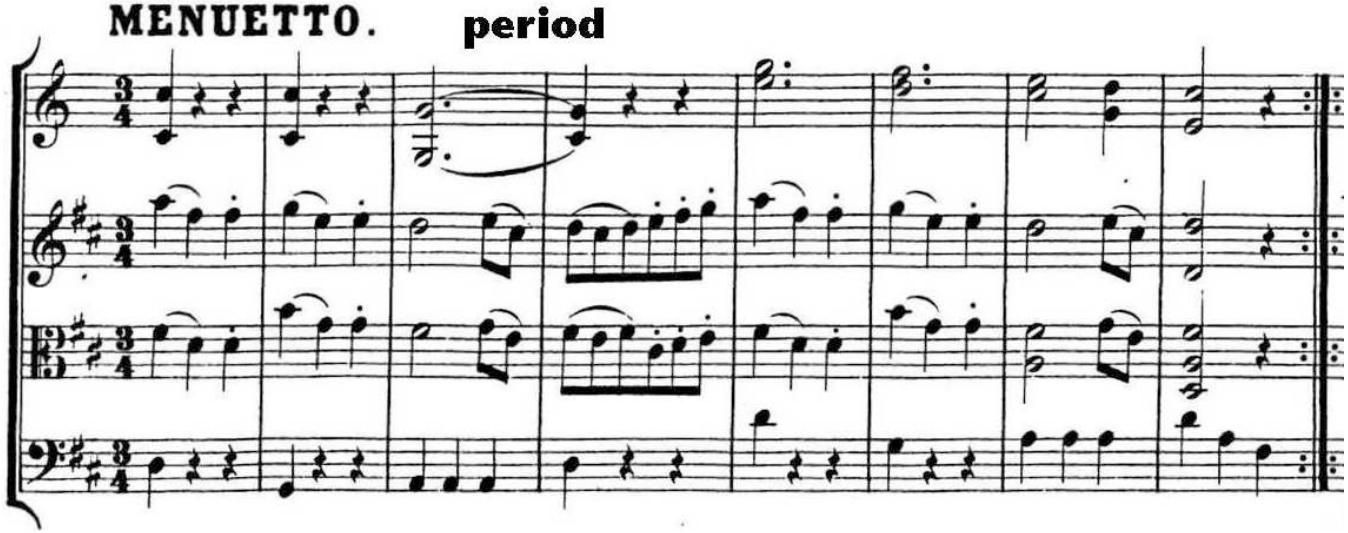


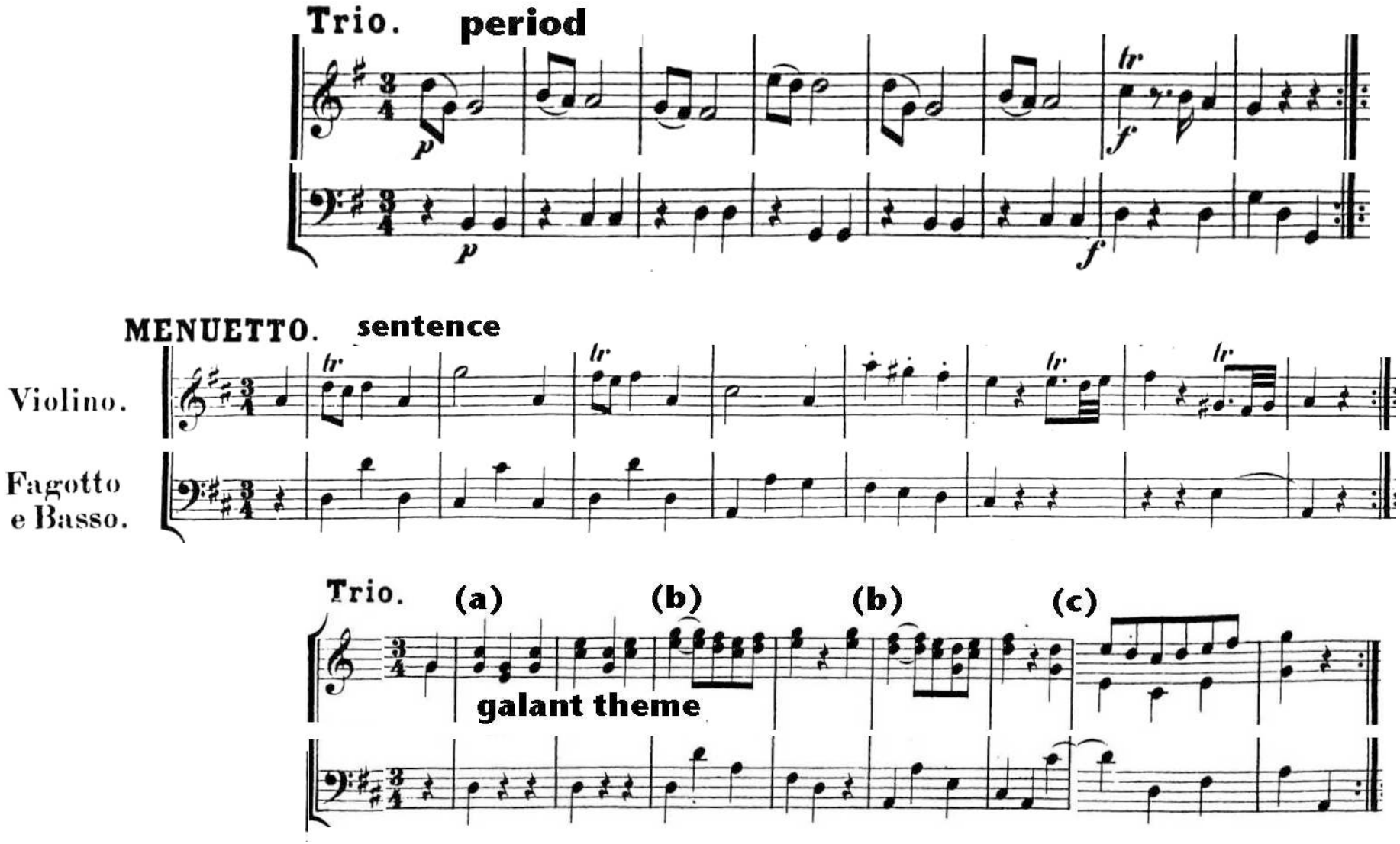

Trio.
12-bar sentence as 4 + 8
Violino principale.
basic idea
basic idea repeated
fragmentation
Violino I.
Violino II.
Viola.
Basso.
expansion
1.


Menuetto.
a 2.
16-bar sentence with 2 bar extension
8-bar "presentation" is a period
Flauti.
Violino I.
Violino II.
Viola.
Basso.
extension

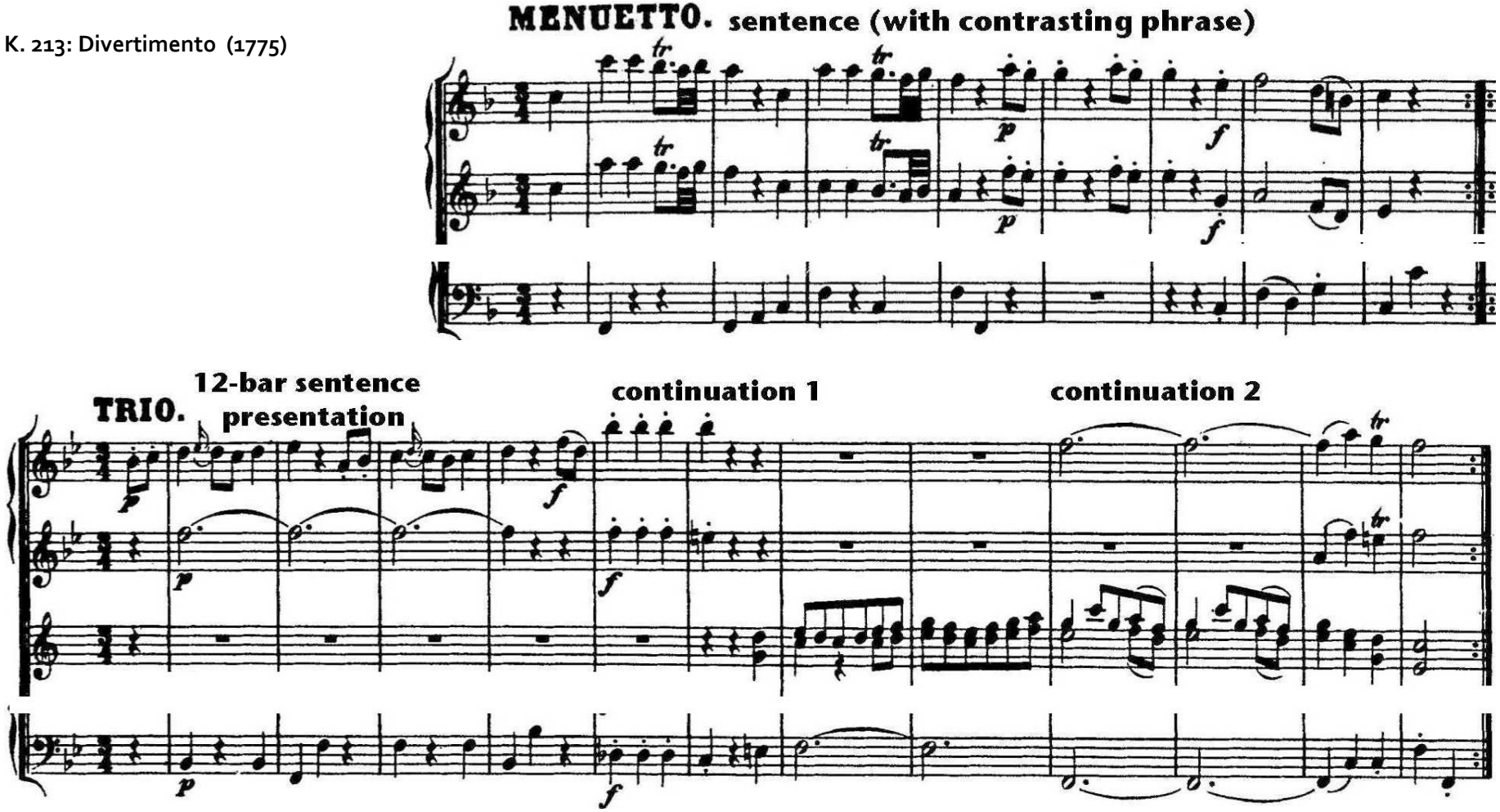


K. 205/167A: Divertimento (1773)

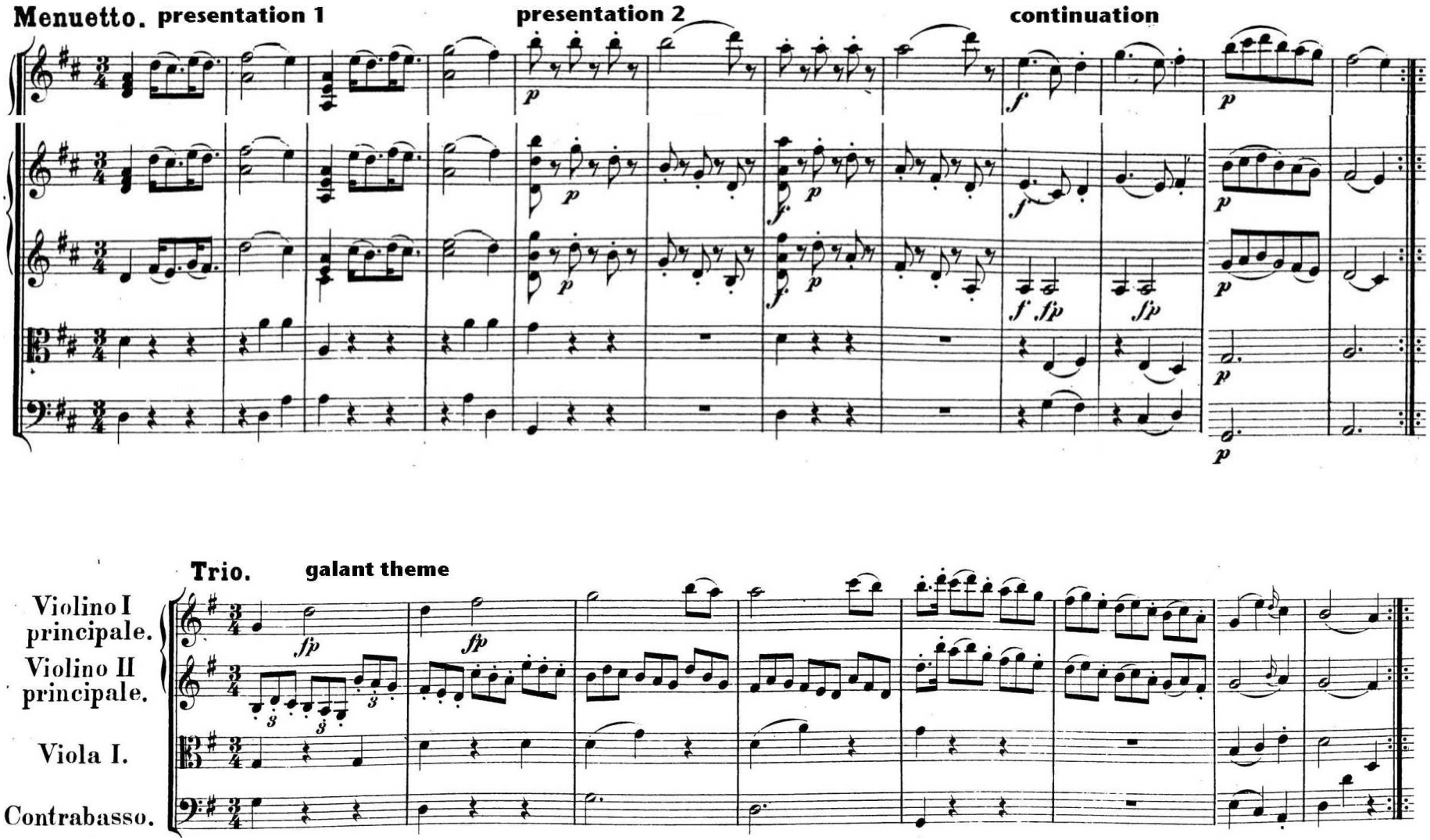



Trio.
period
MENUETTO.
sentence
Violino.
Fagotto
e Basso.
Trio.
(a)
(b)
(b)
(c)
galant theme

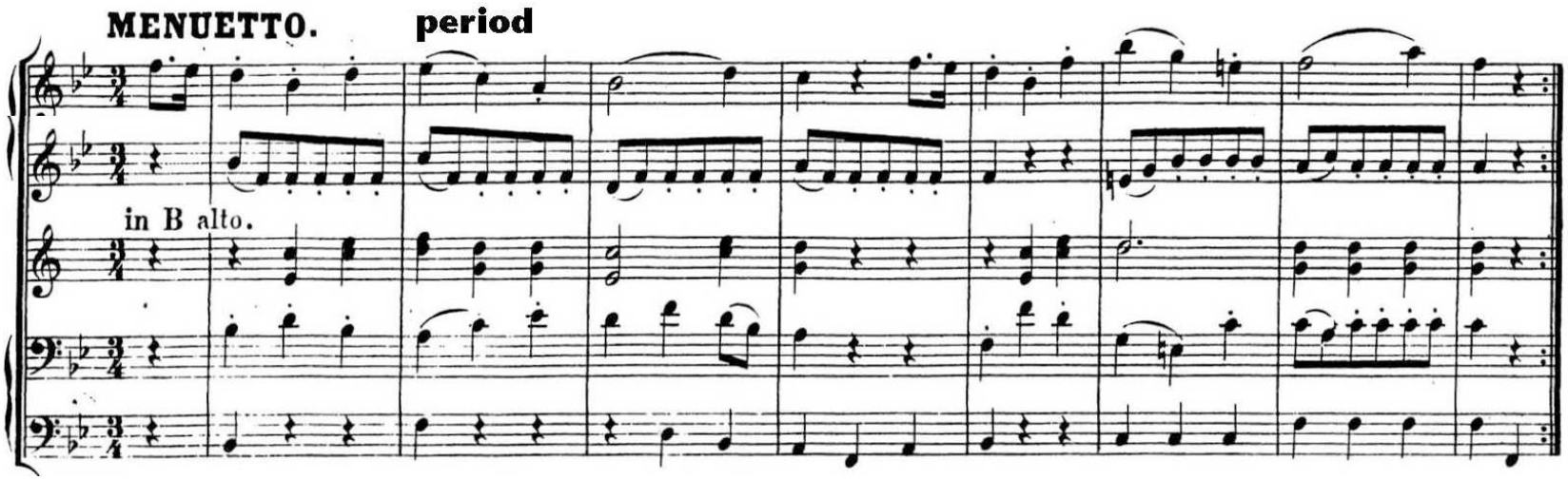
K. 213: Divertimento (1775)

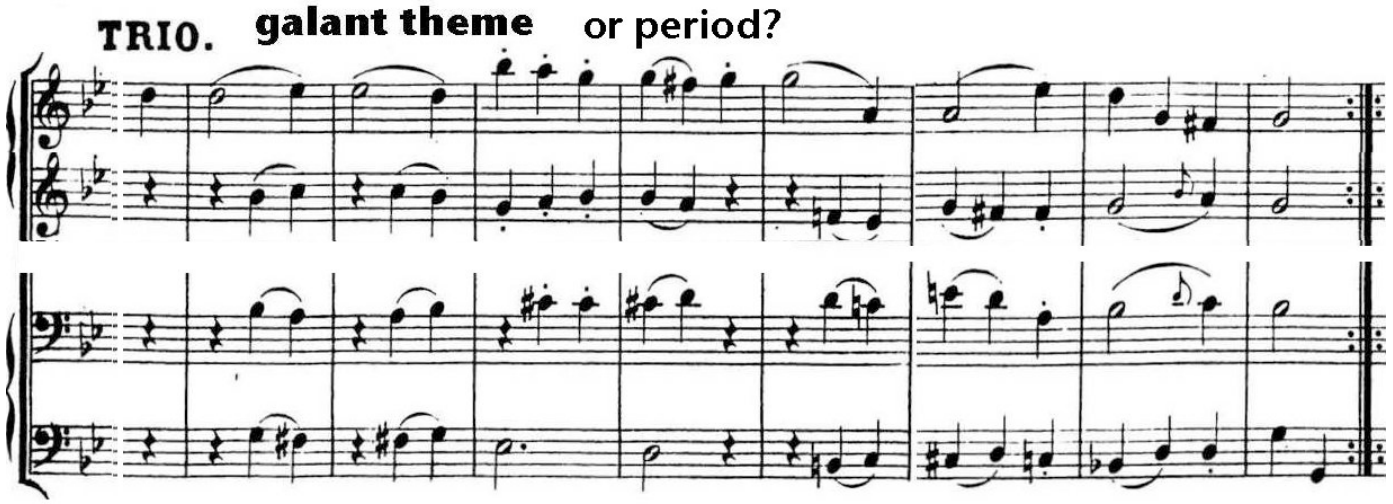


K. 239: Serenade (1776)

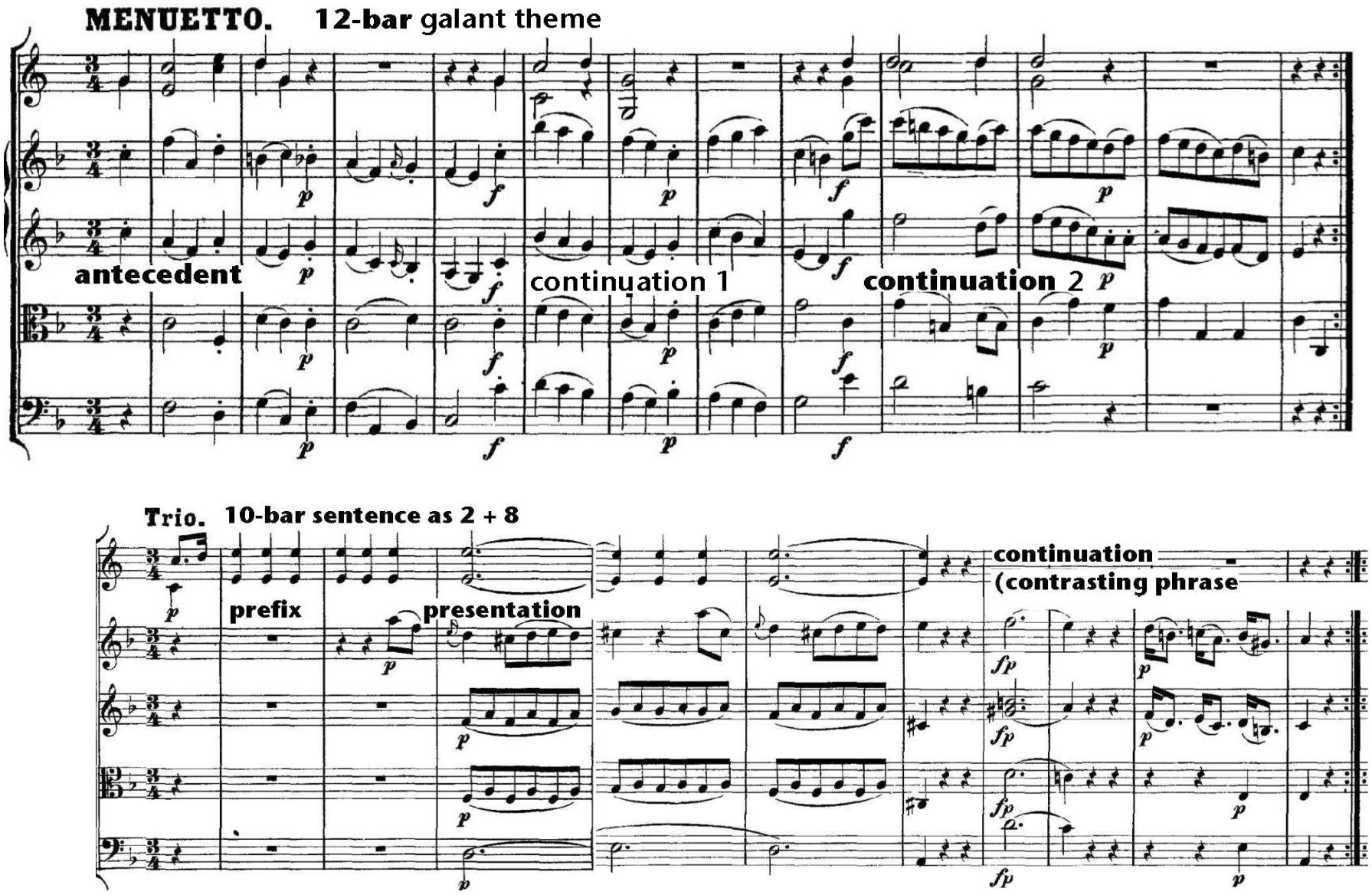


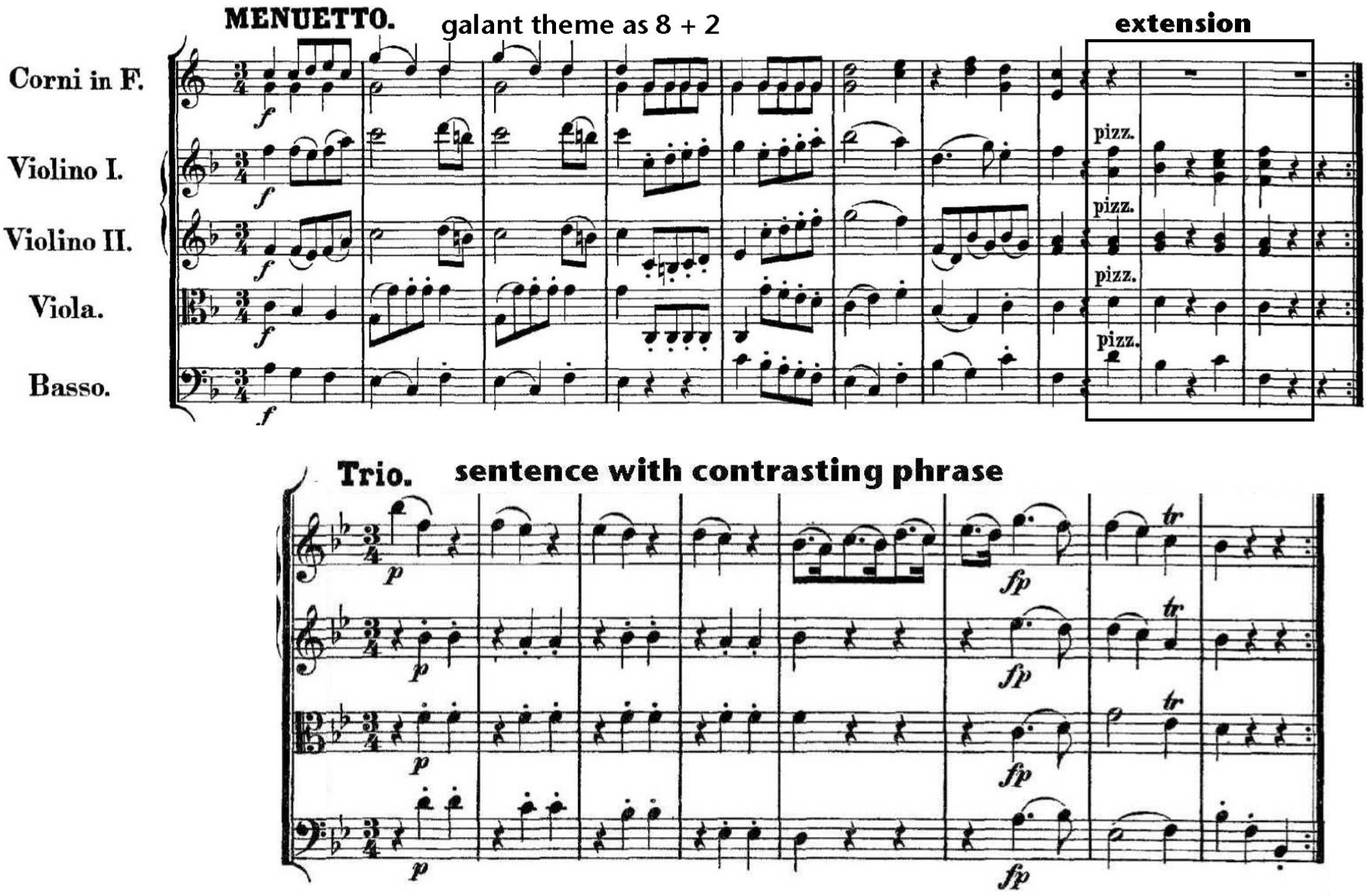
K. 240: Divertimento (1776)



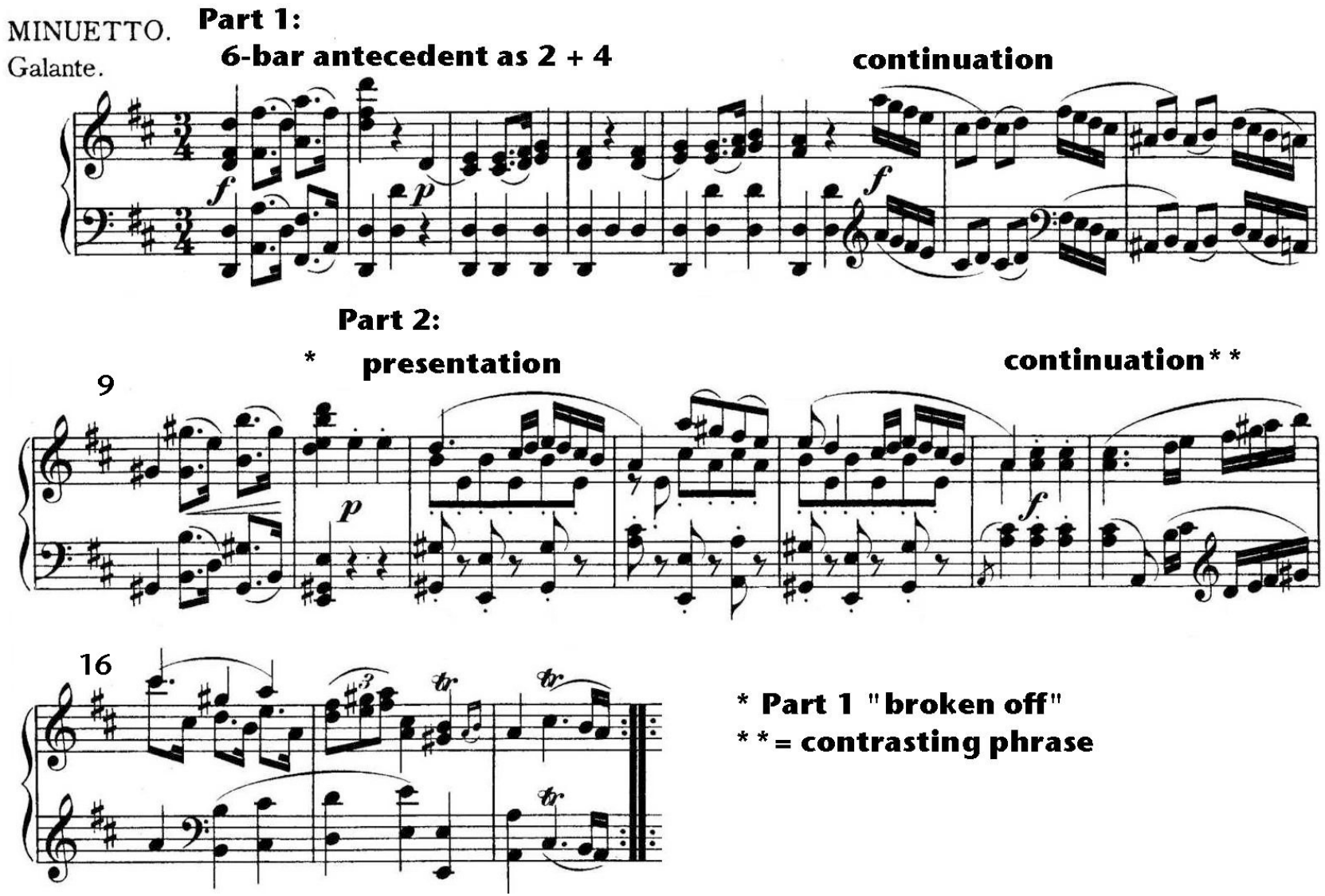


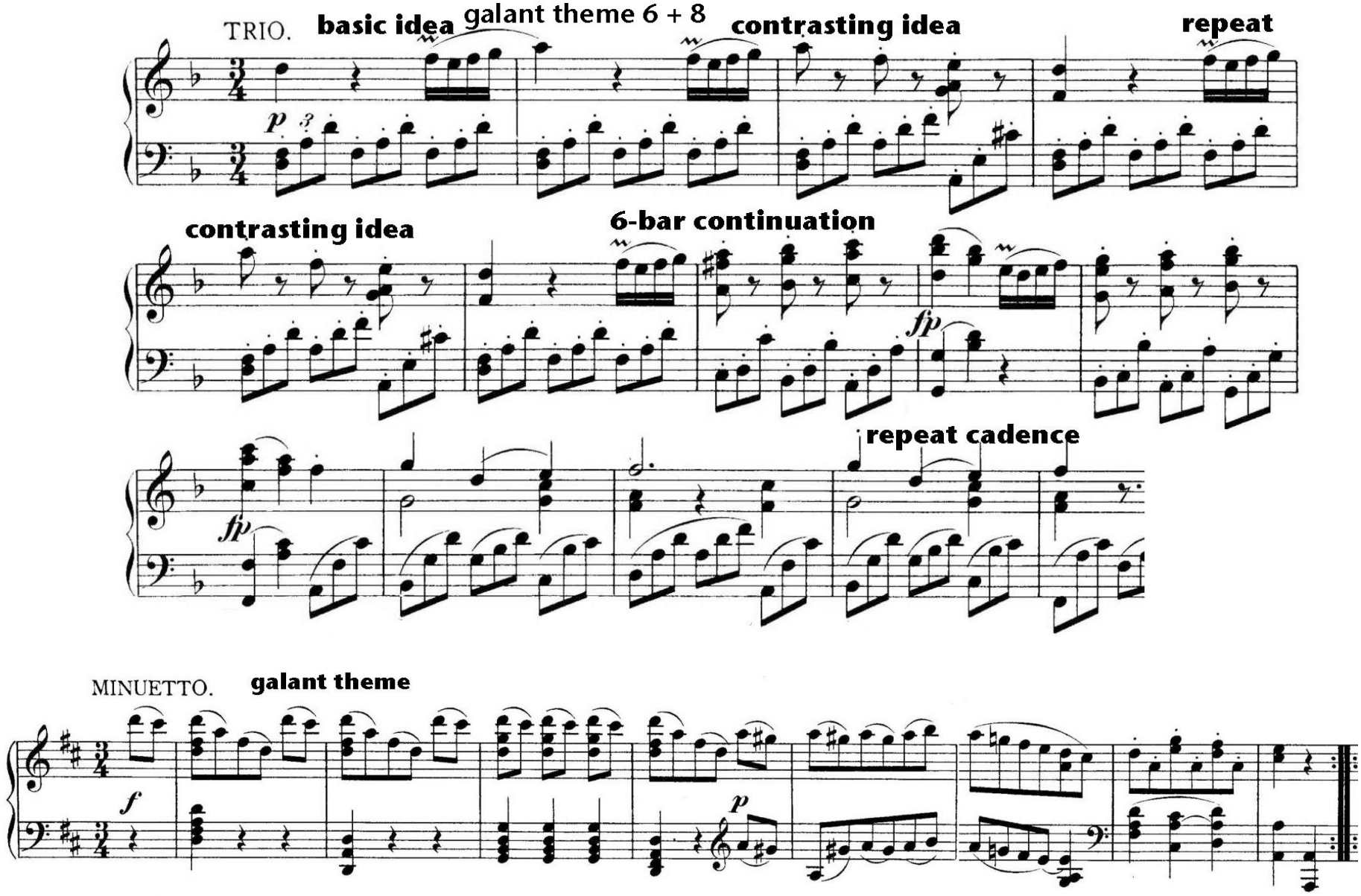
K. 247: Divertimento (1776)

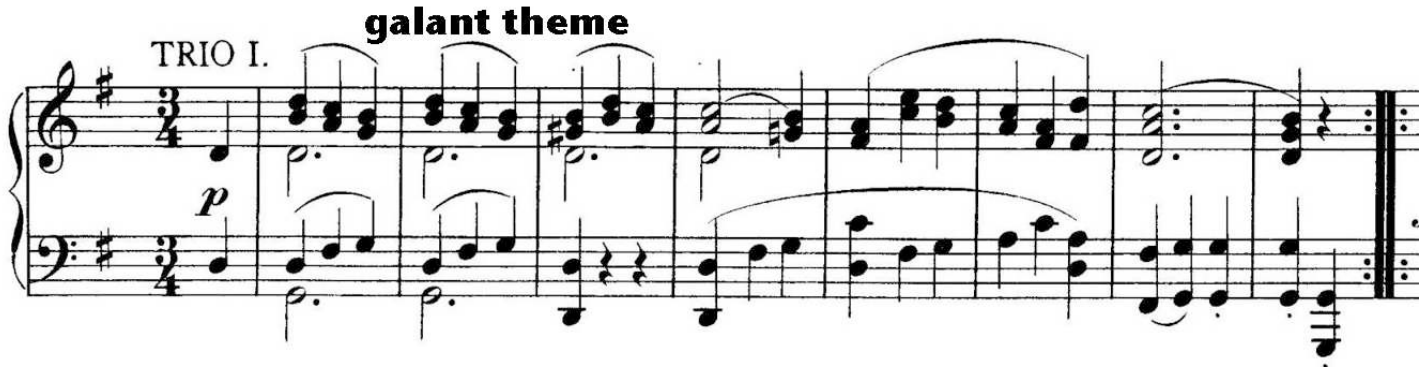


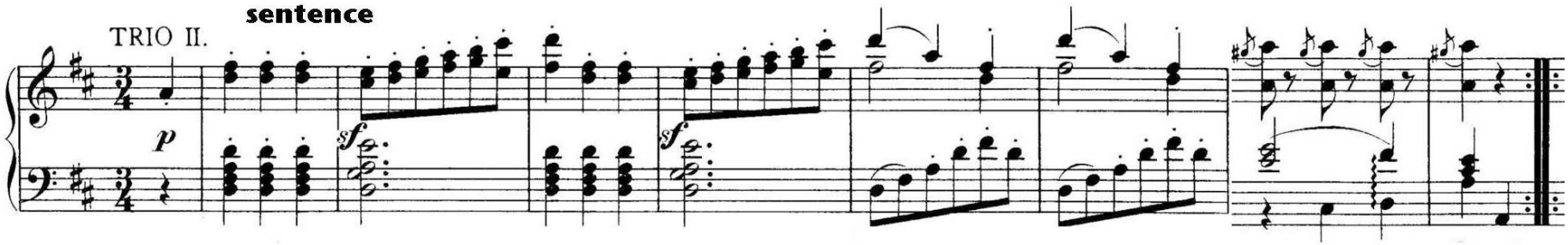

MENUETTO.
galant theme as 8 + 2
extension
Corni in F.
Violino I.
Violino II.
Viola.
Basso.
pizz.
Trio.
sentence with contrasting phrase

K. 250/248b: Serenade (1776)

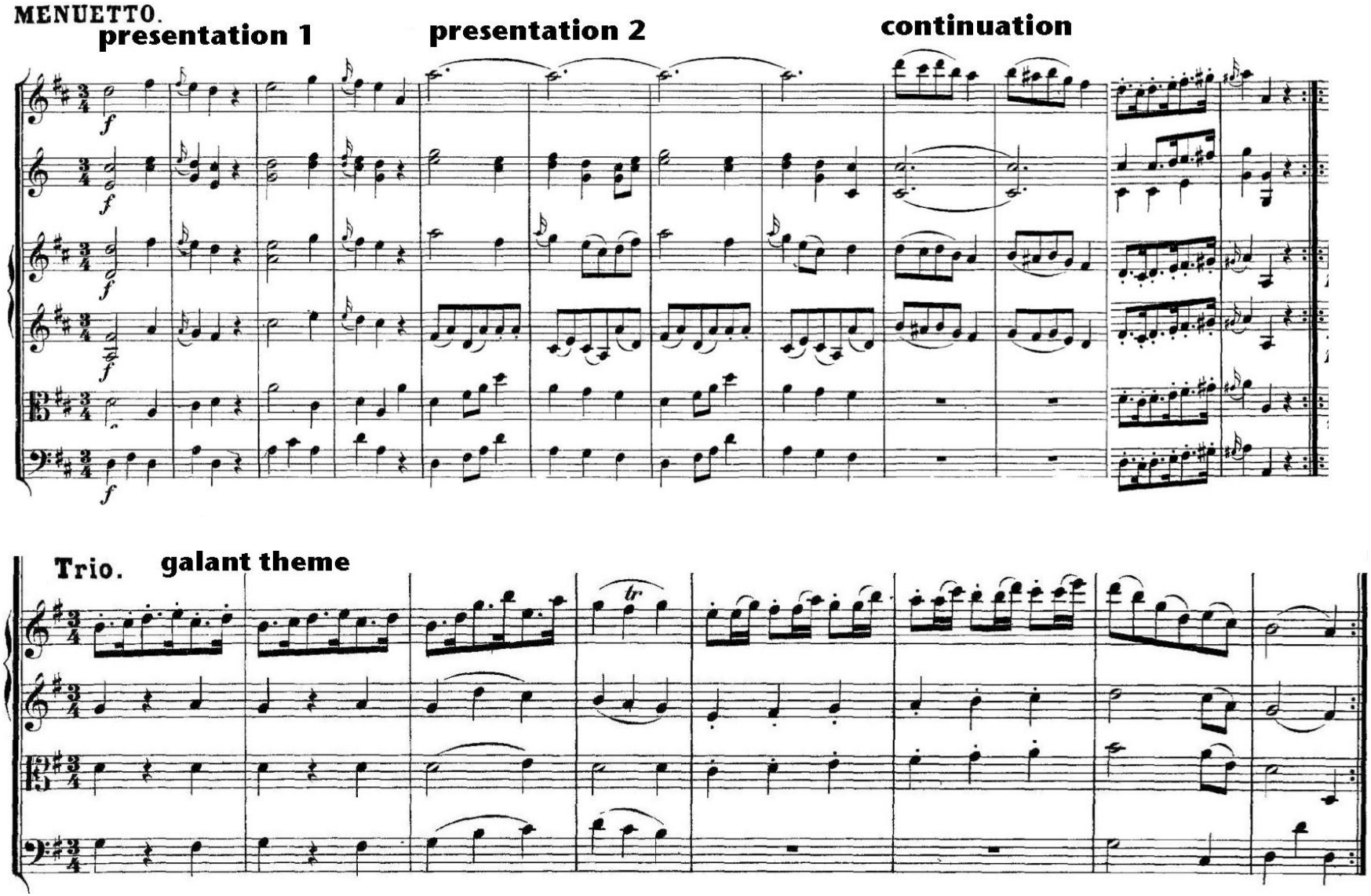


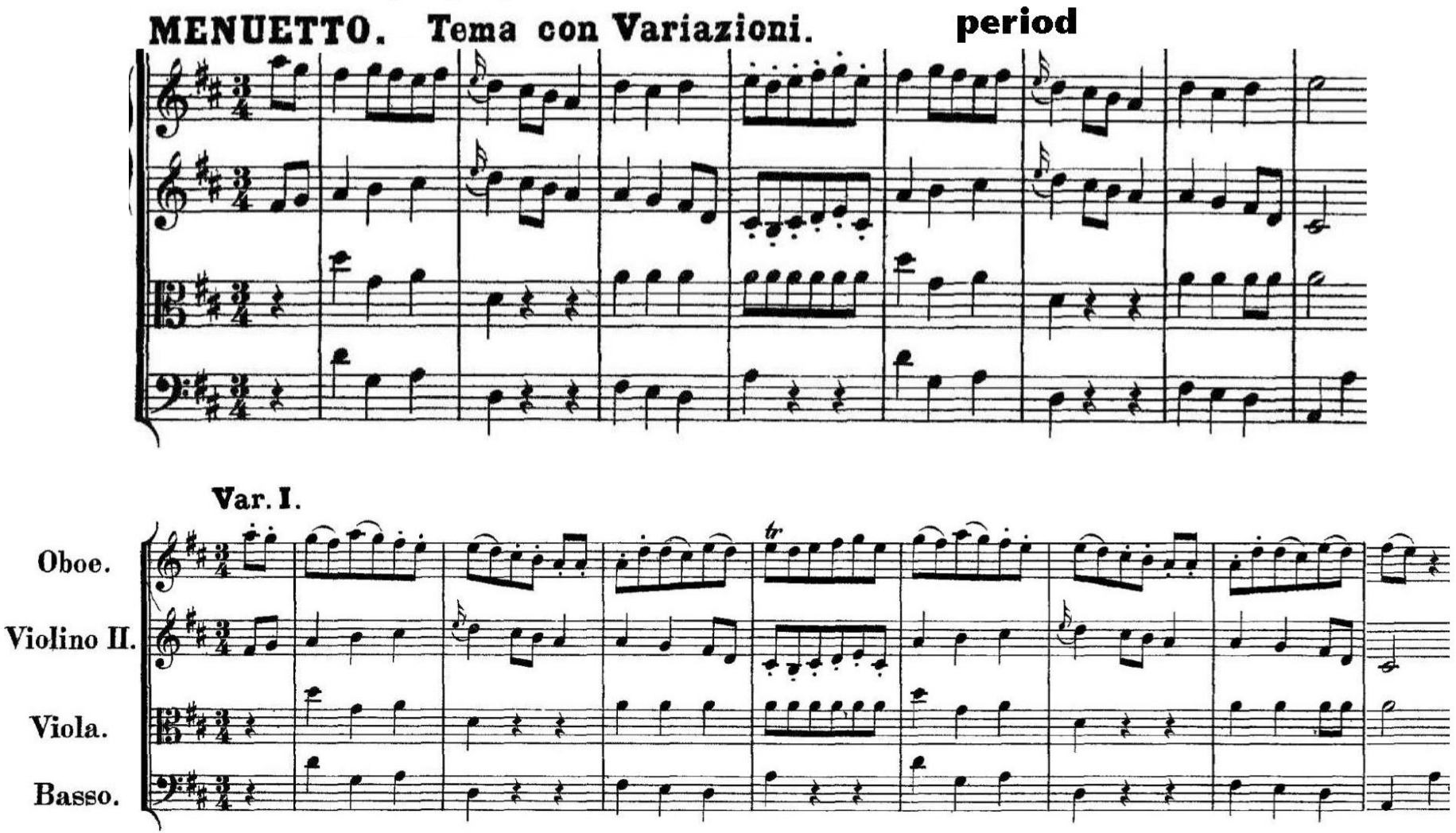

TRIO.
basic idea
galant theme 6 + 8
contrasting idea
repeat
contrasting idea
6-bar continuation
repeat cadence
MINUETTO.
galant theme

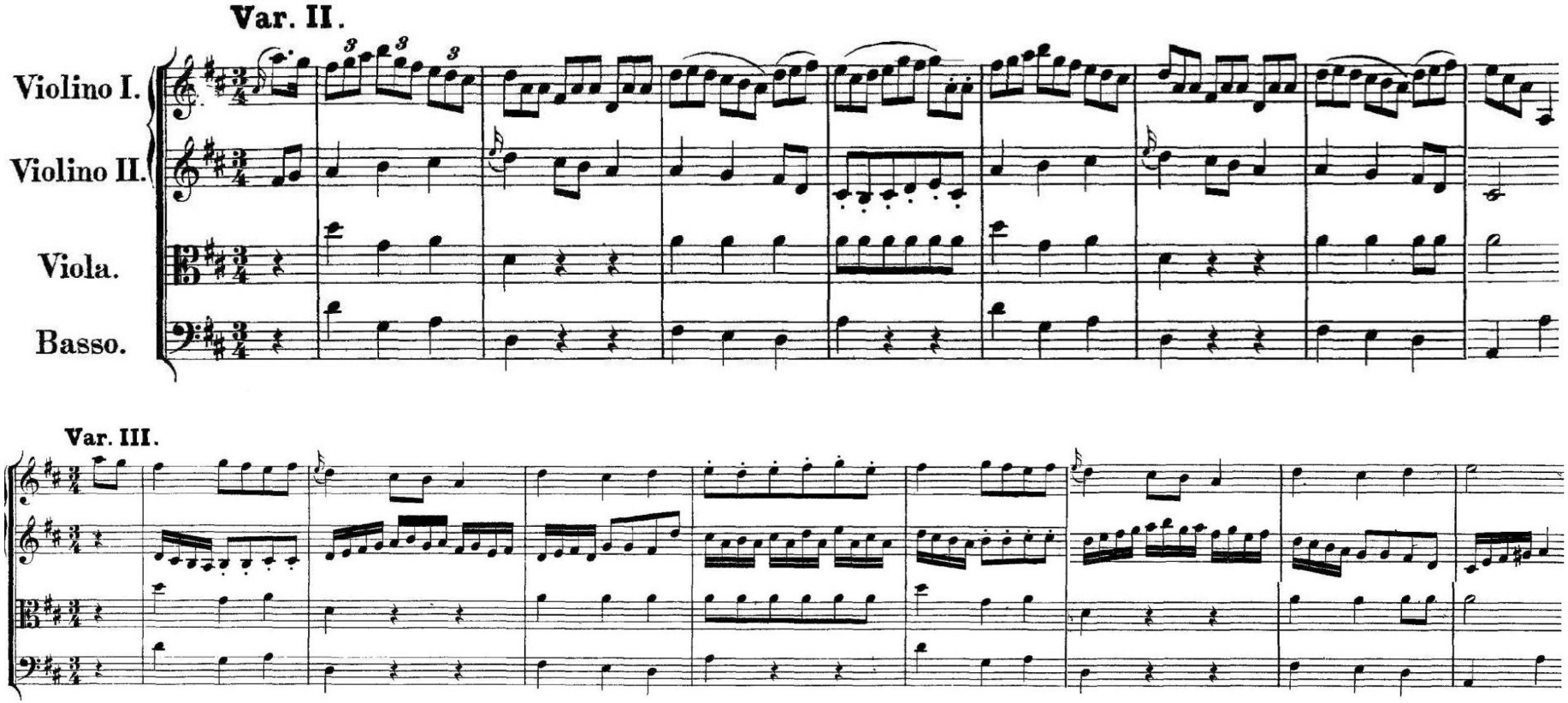

galant theme
TRIO I.
p


sentence
TRIO II.
p
sf
sf

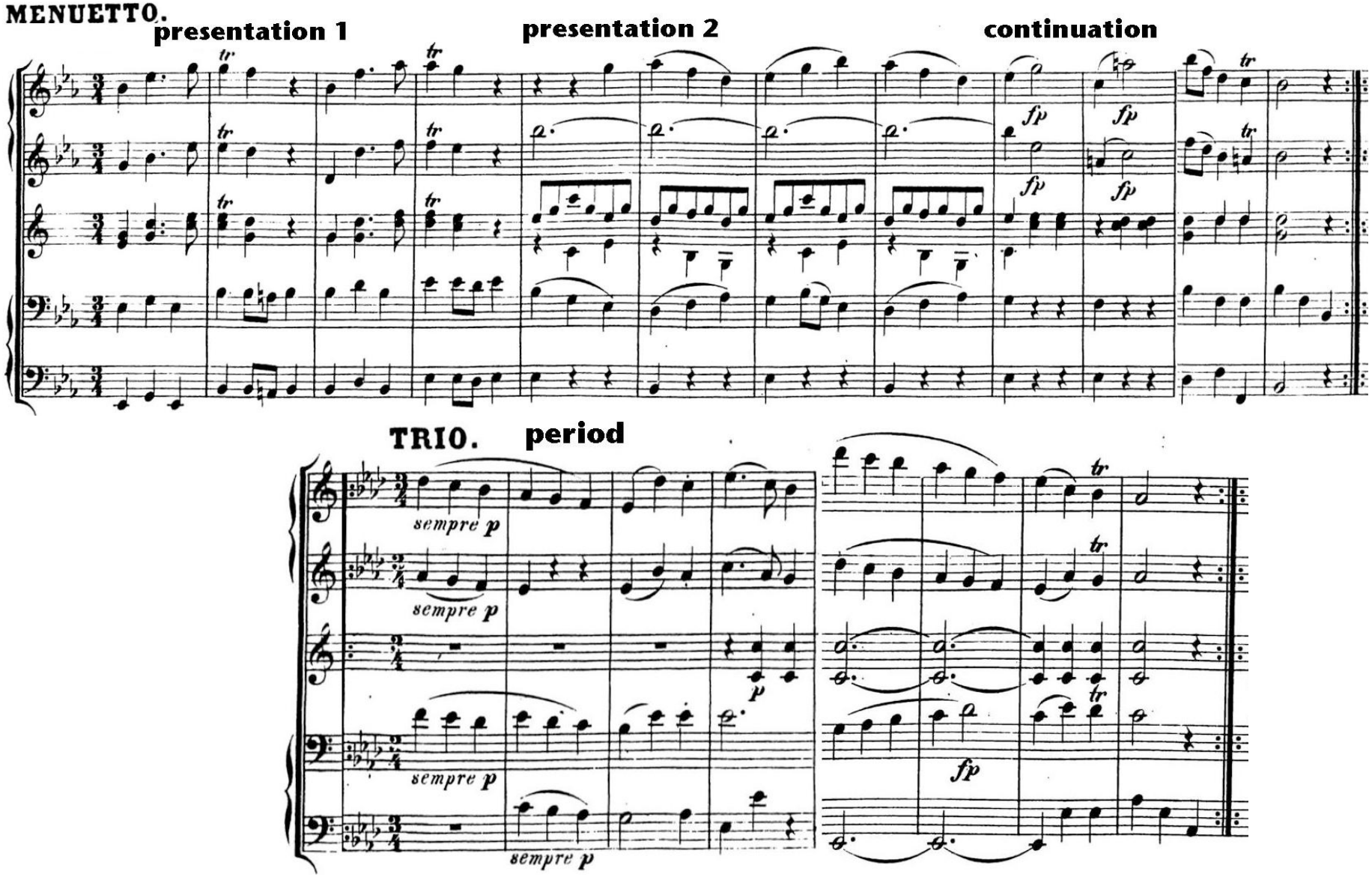
K. 251: Divertimento (1776)



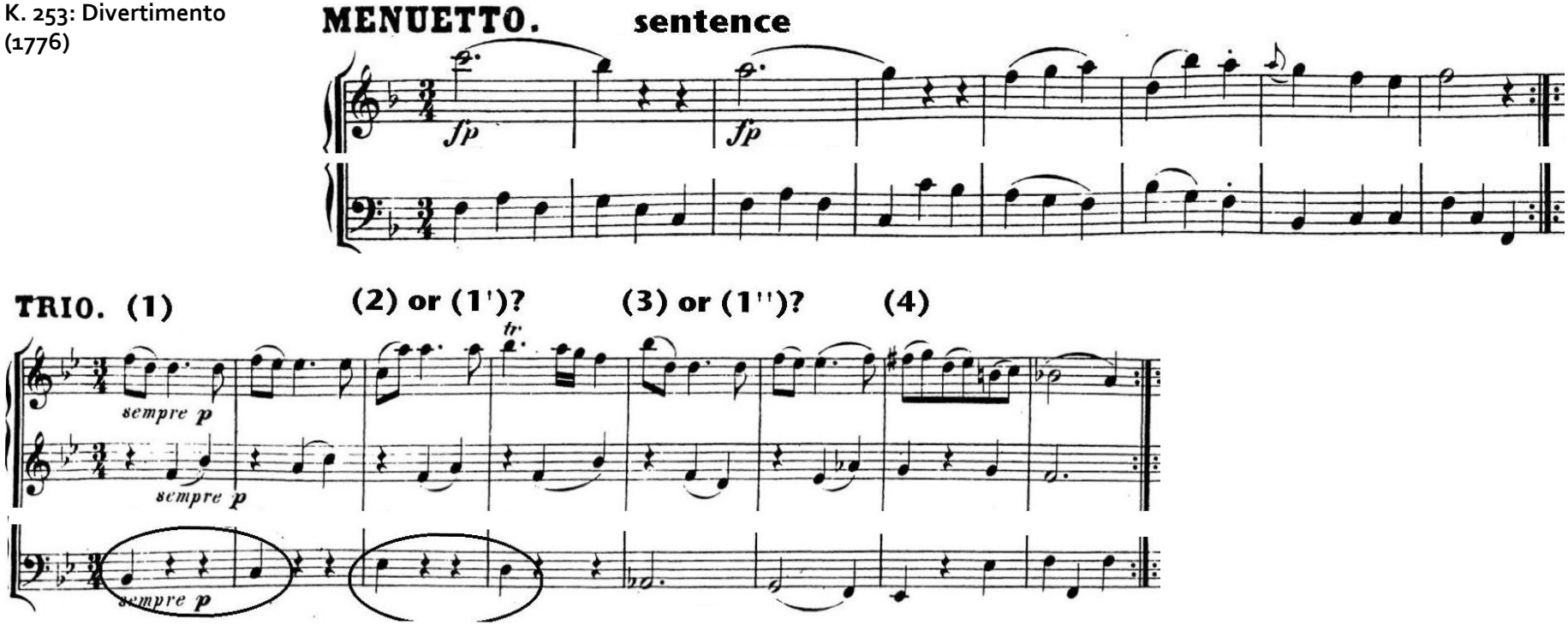

MENUETTO. Tema con Variazioni.
period
Var. I.
Oboe.
Violino II.
Viola.
Basso.


Var. II.
Violino I.
Violino II.
Viola.
Basso.
Var. III.

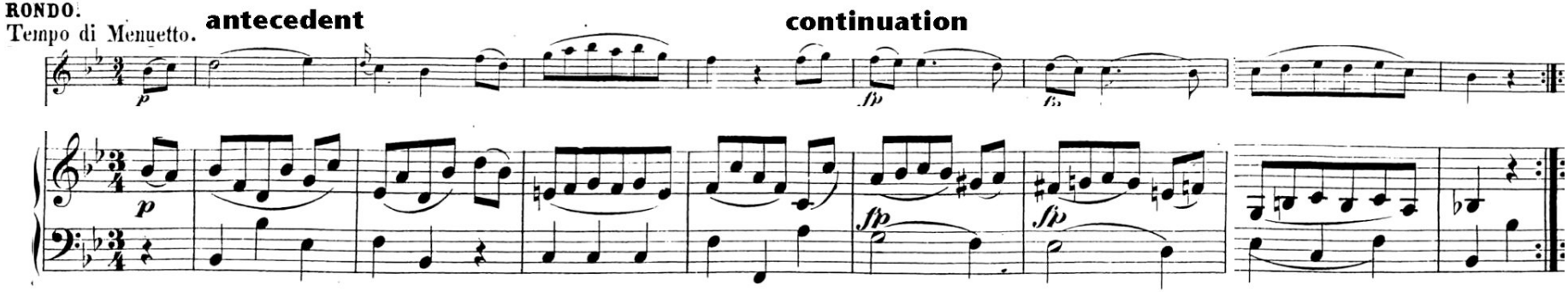
K. 252/240a: Divertimento (1776)



K. 253: Divertimento (1776)

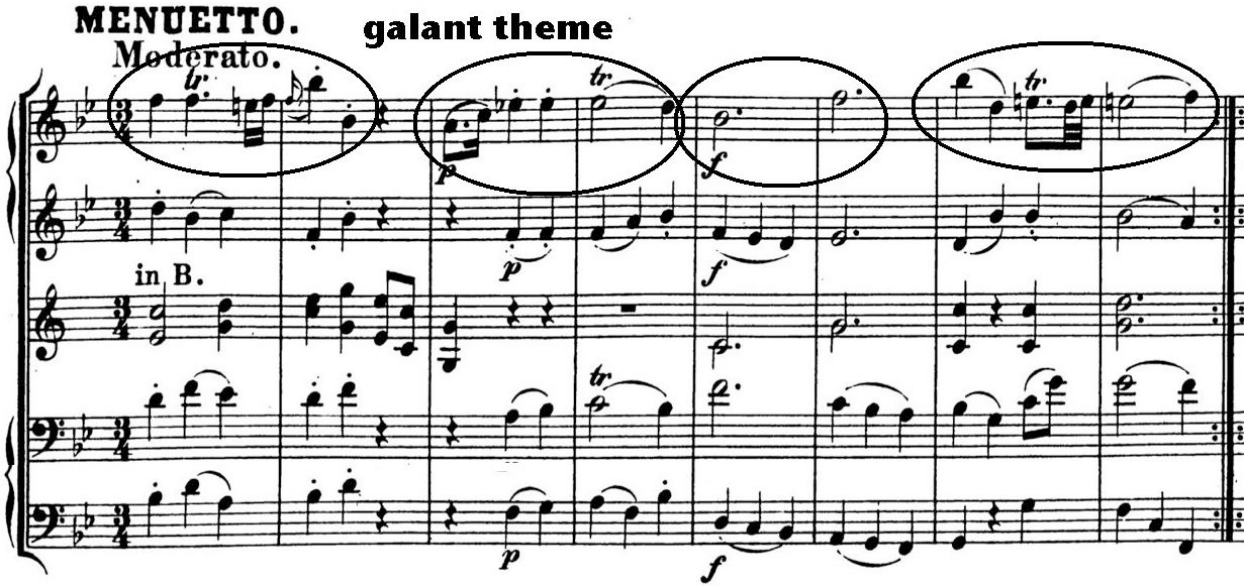


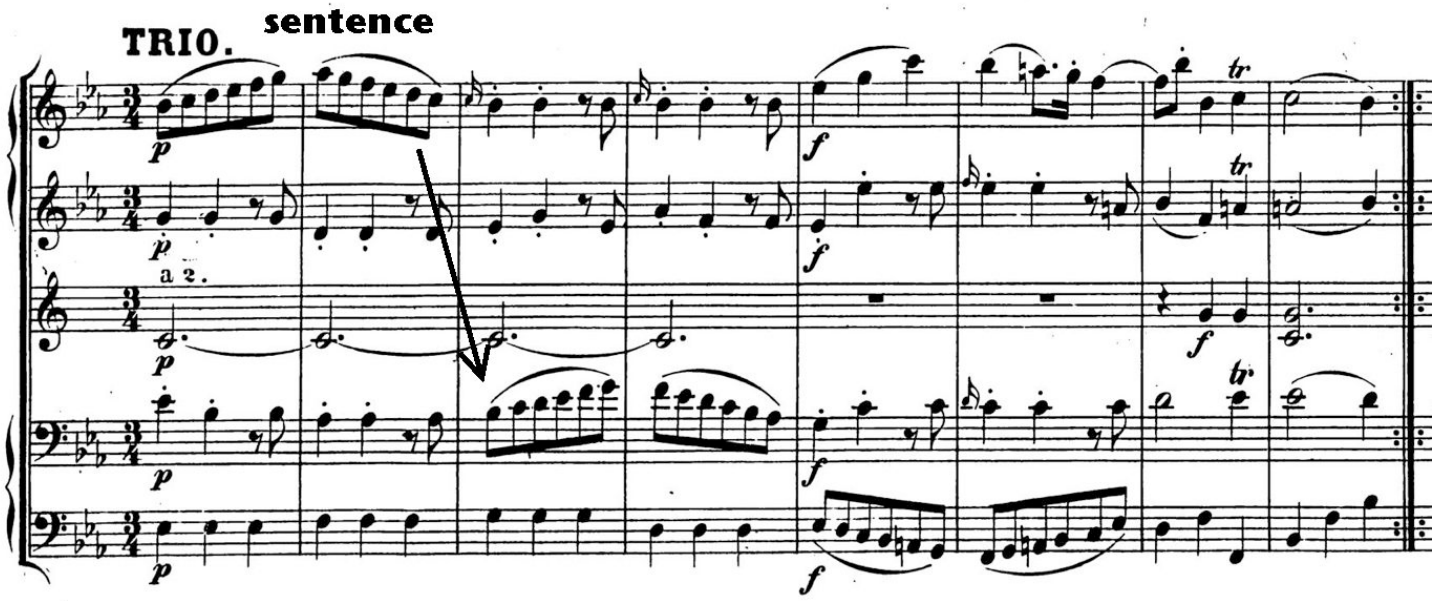
K. 254: Divertimento (1776)



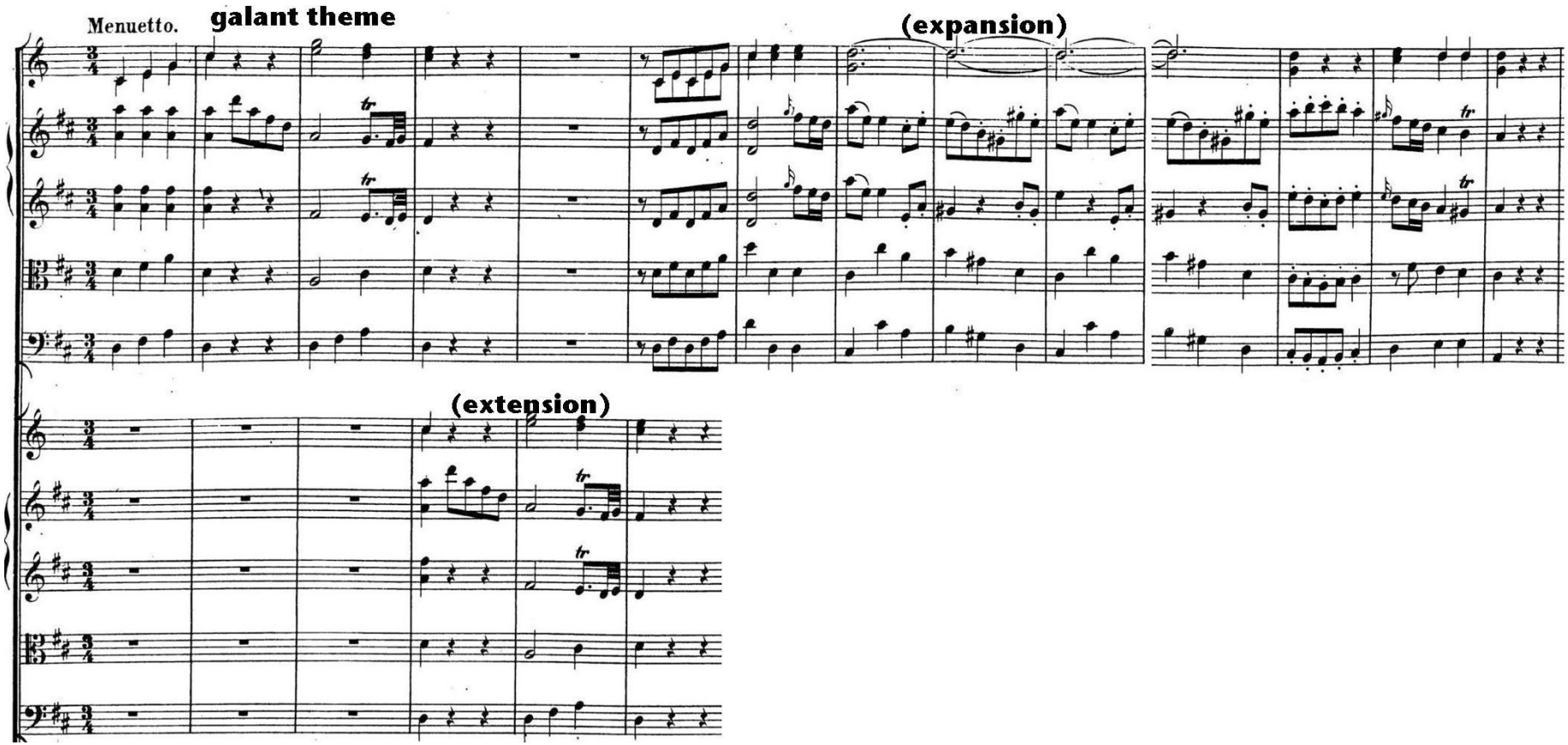
Fourth group: K. 270 through K. 463

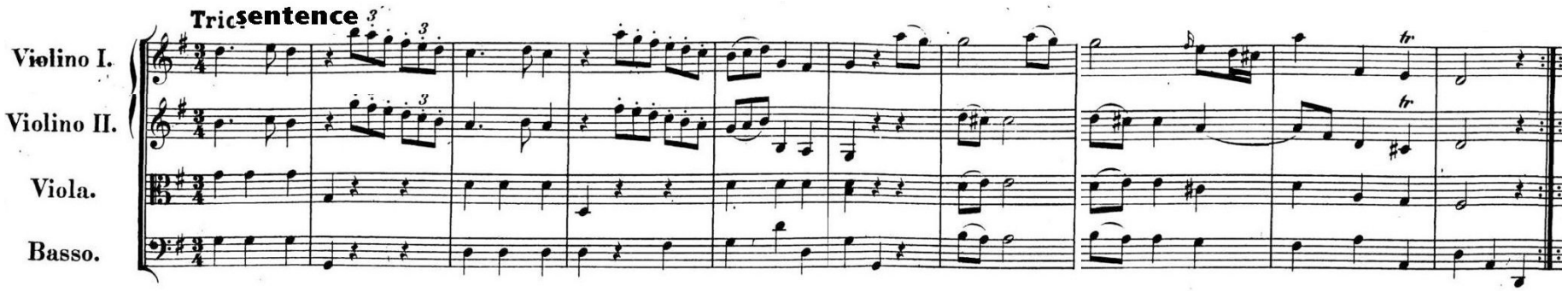
K. 270: Divertimento (1777)



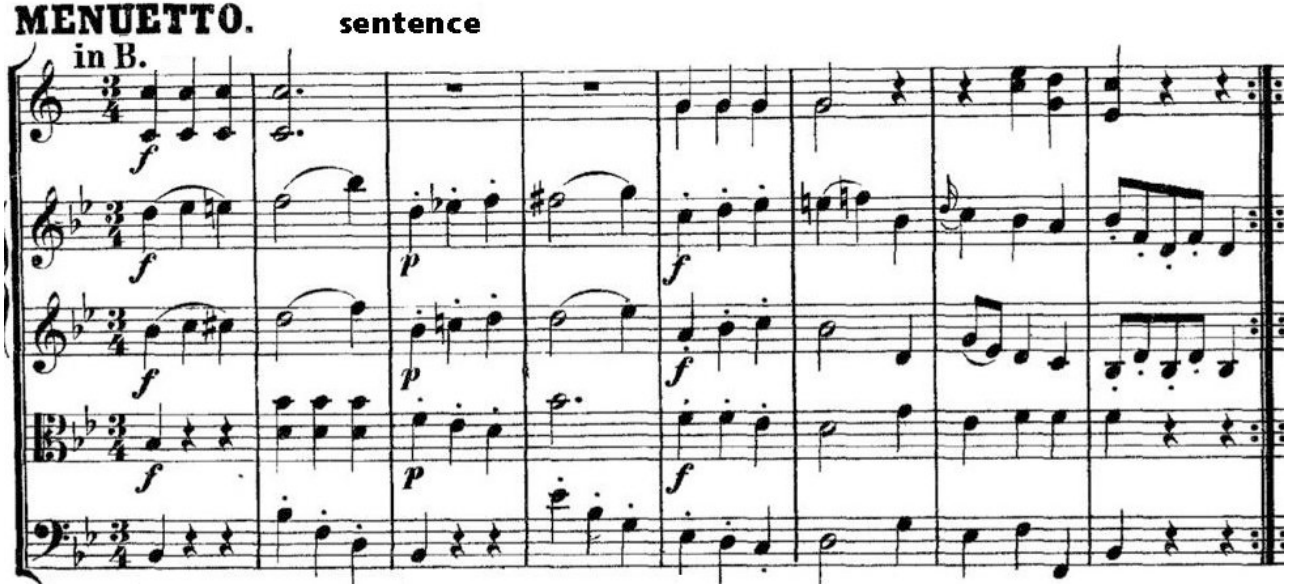


K. 286: Notturno (1777)

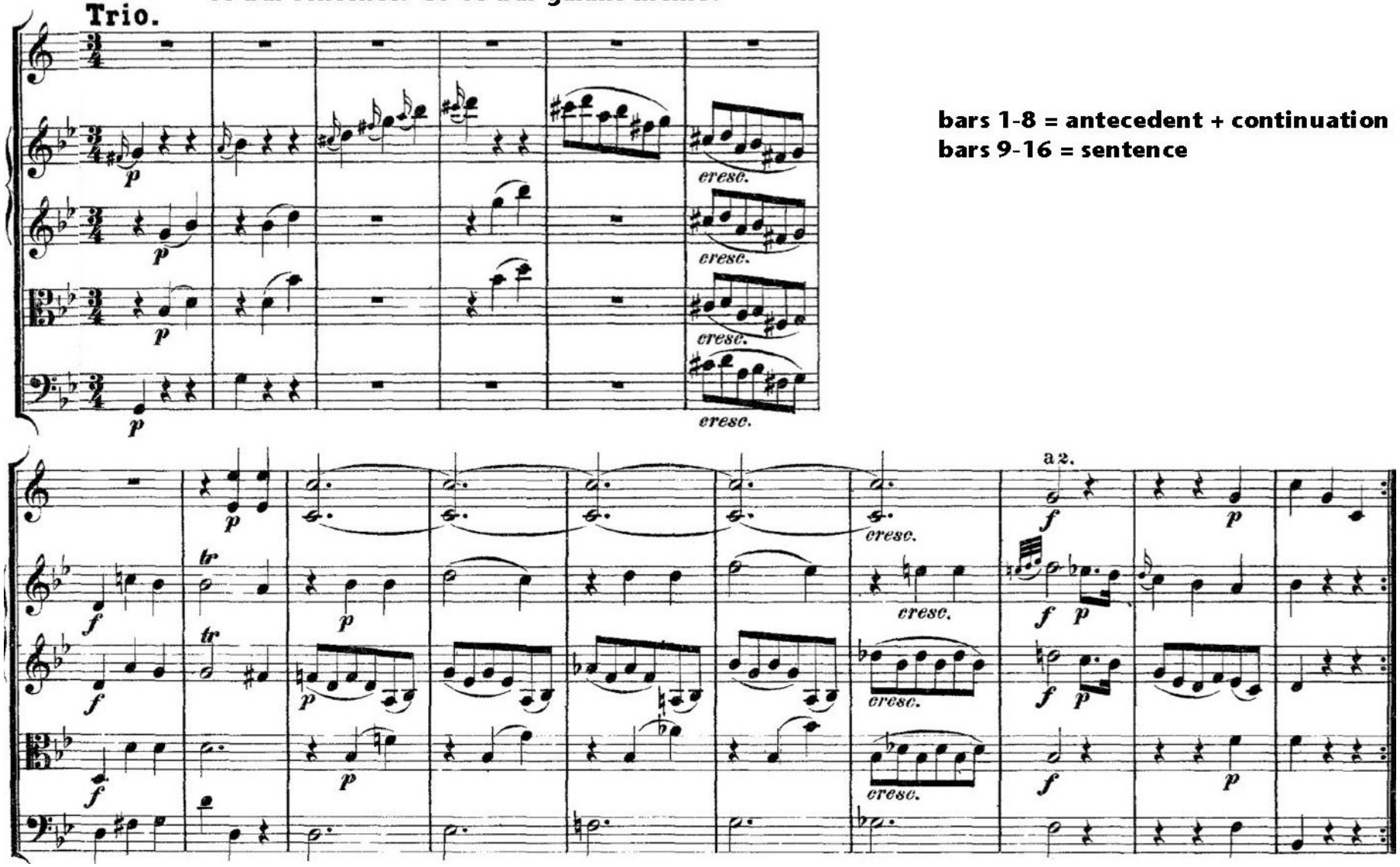




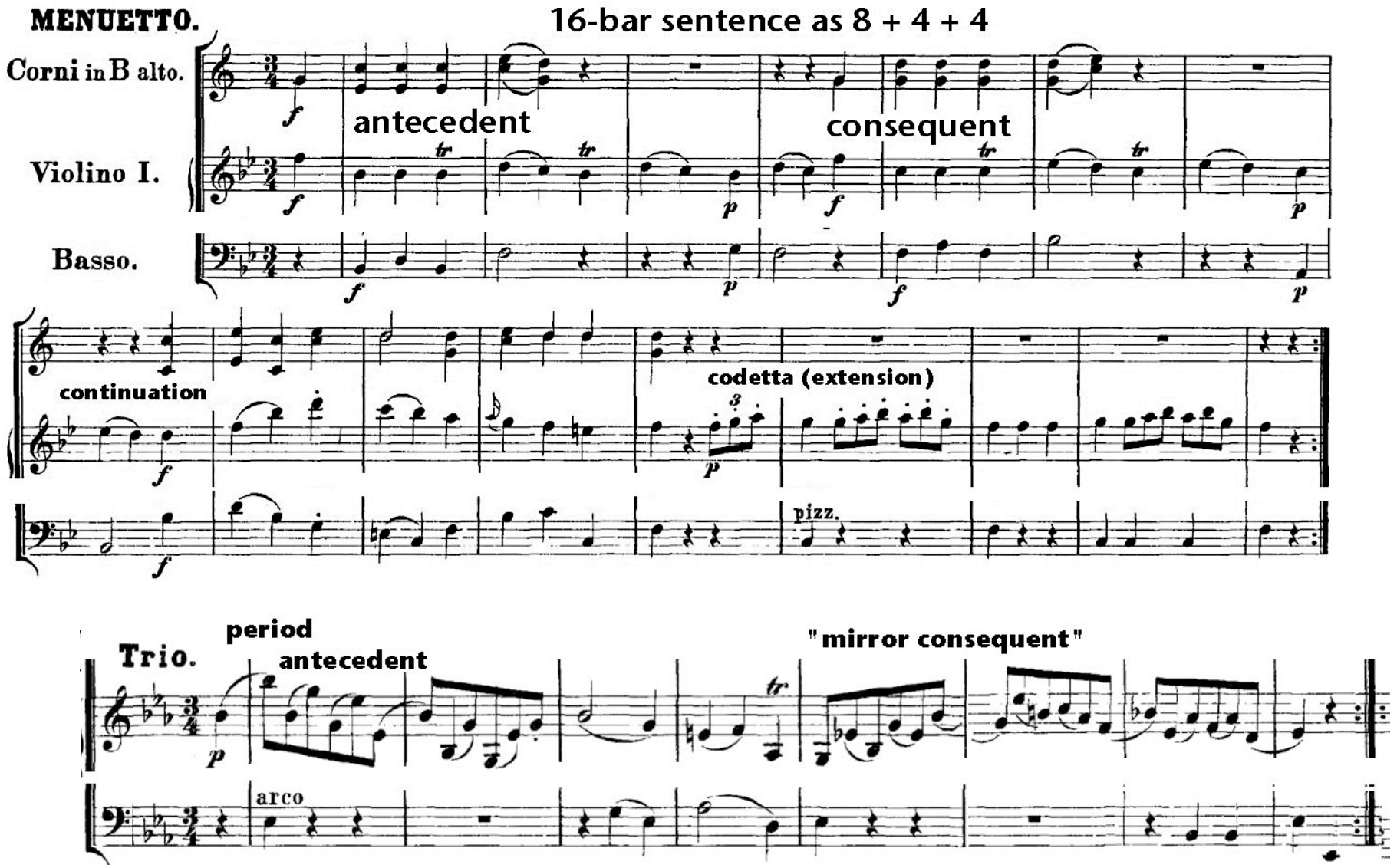
K. 287/271h: Divertimento (1777)



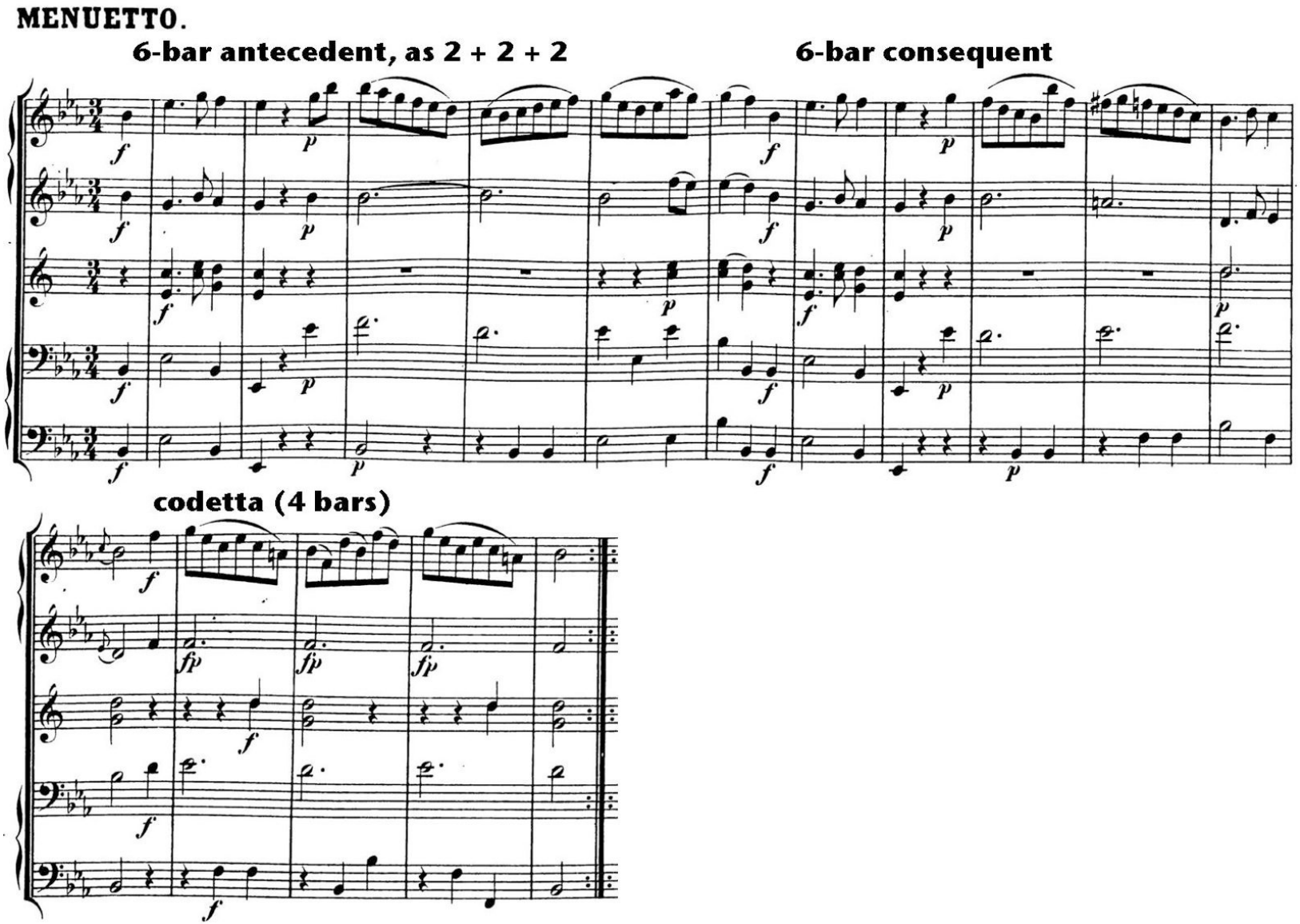
16-bar sentence. Or 16-bar galant theme?

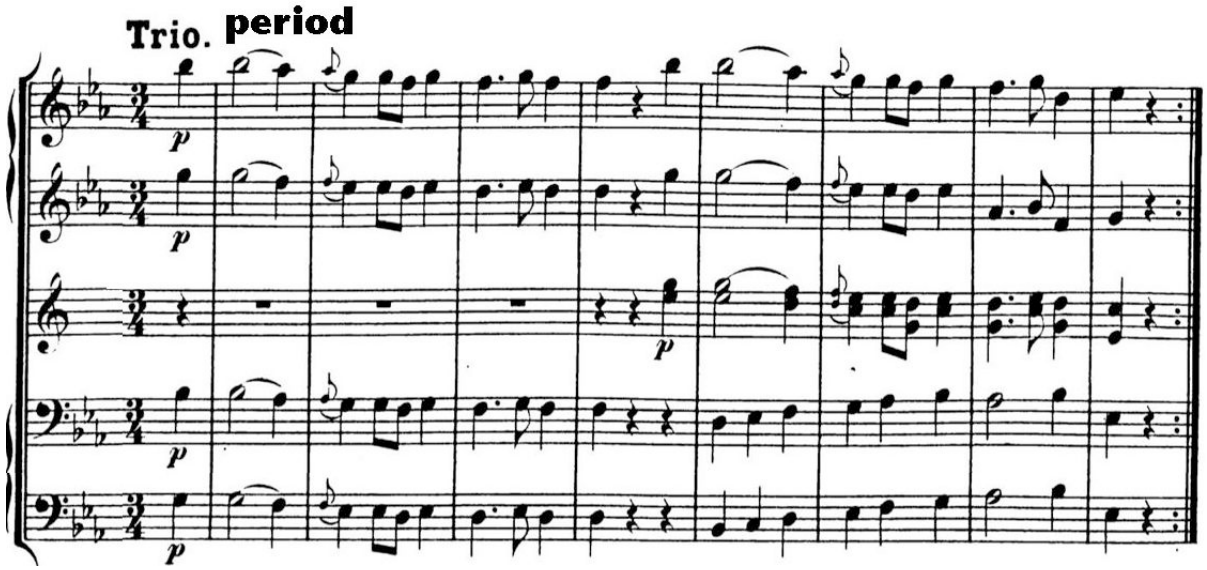


bars 1-8 = antecedent + continuation
bars 9-16 = sentence

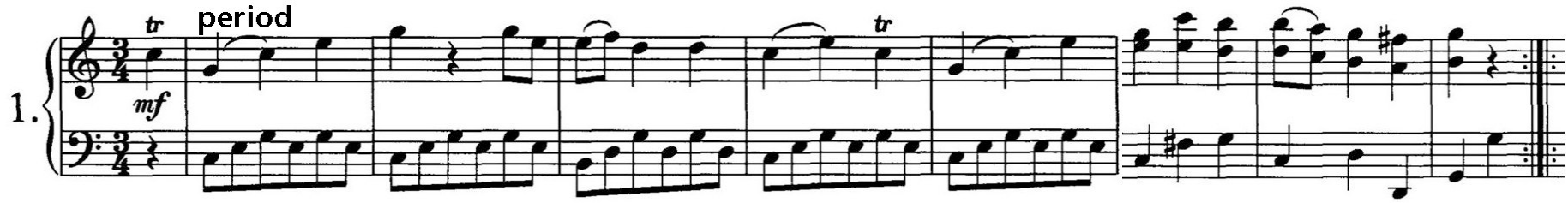

MENUETTO.
16-bar sentence as 8 + 4 + 4
Corni in B alto.
Violino I.
Basso.
antecedent
consequent
continuation
codetta (extension)
pizz.
Trio.
period
antecedent
"mirror consequent"
arco

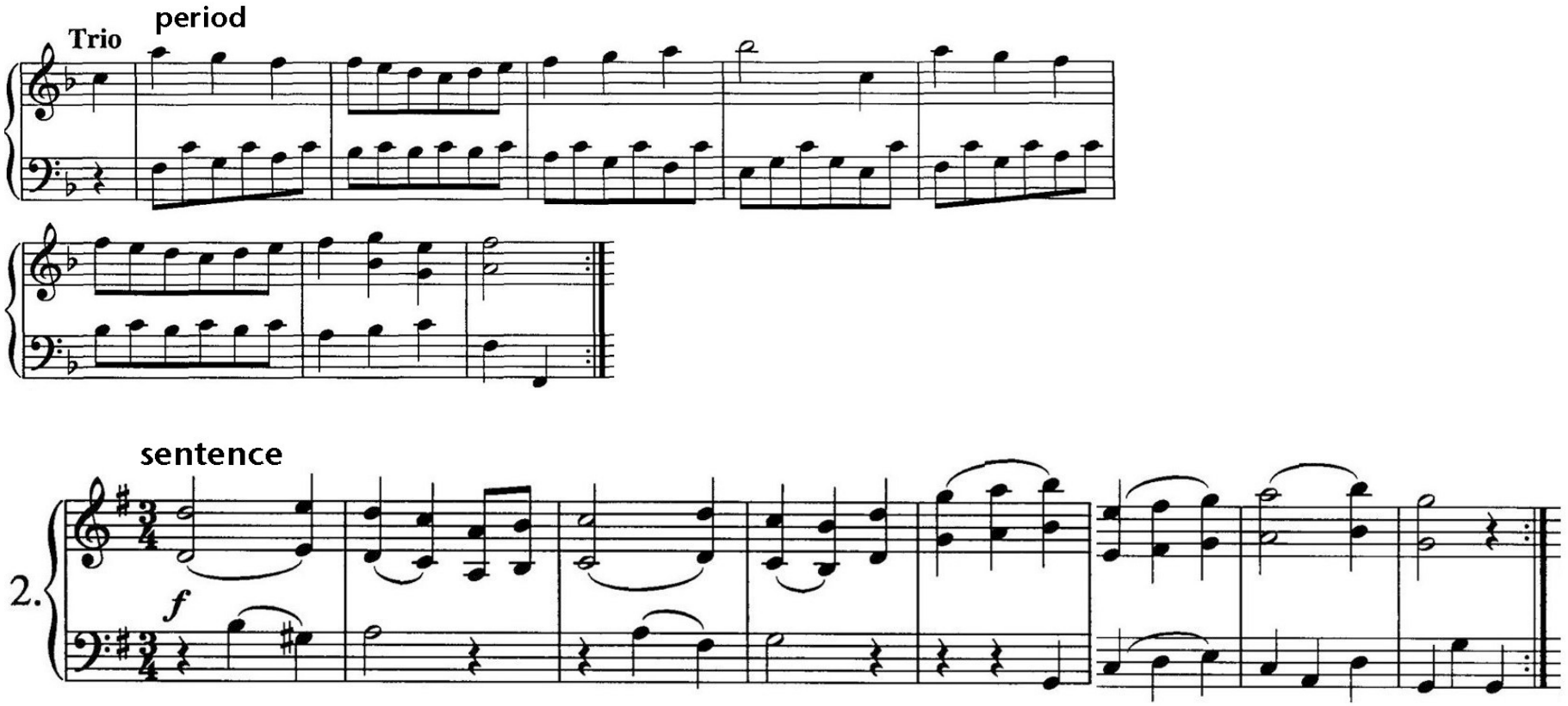
K. 289/271g: Divertimento (1777)

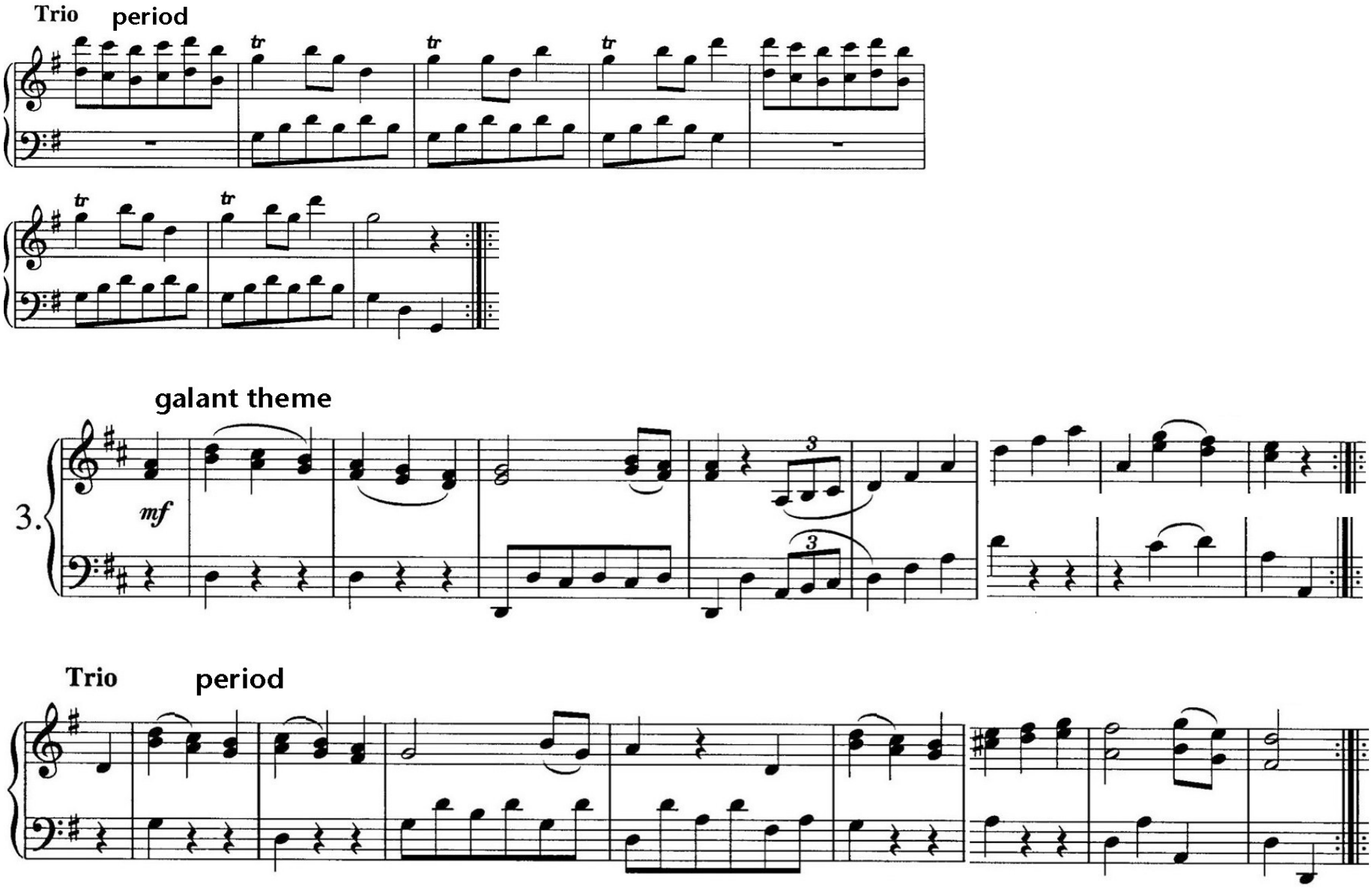


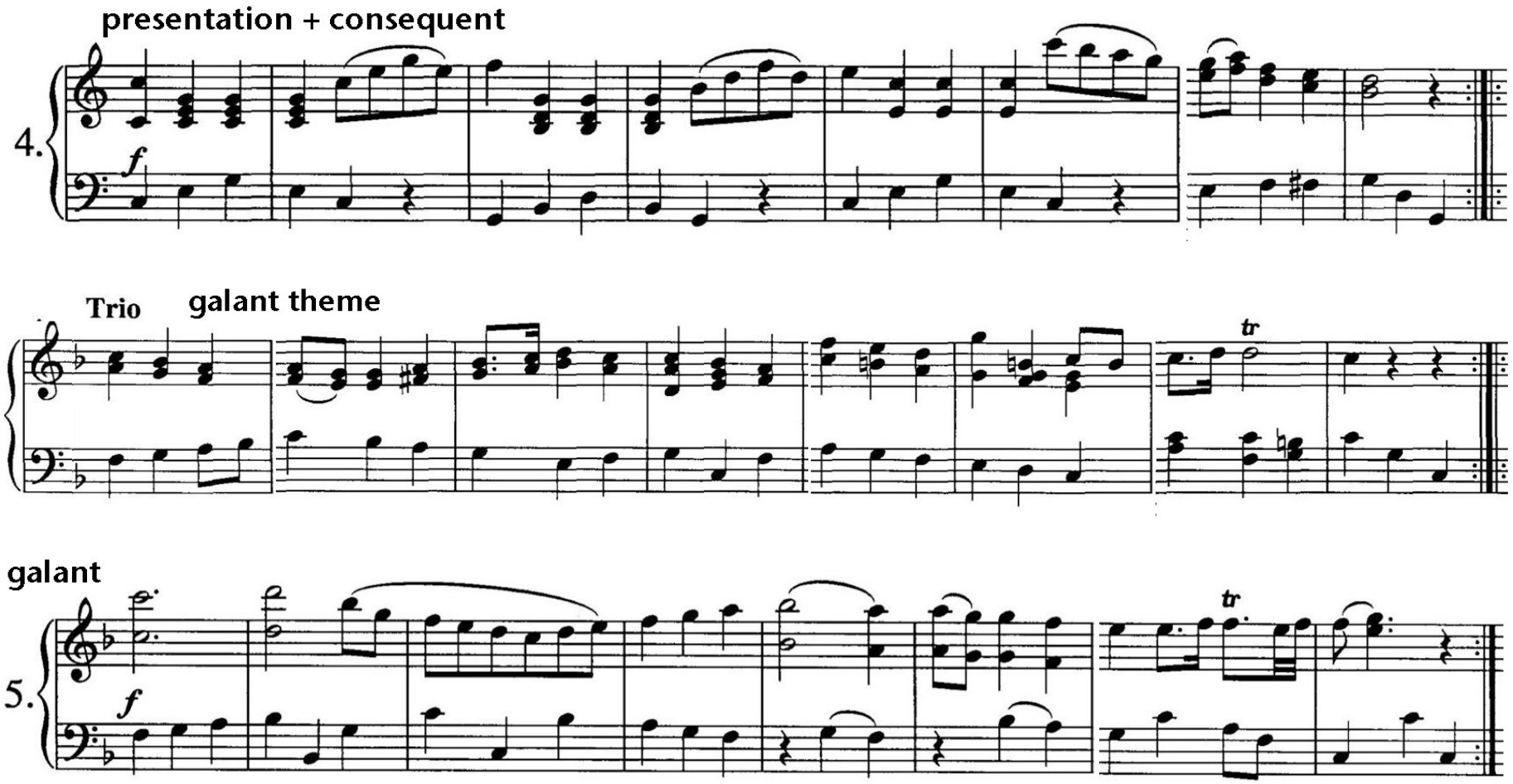


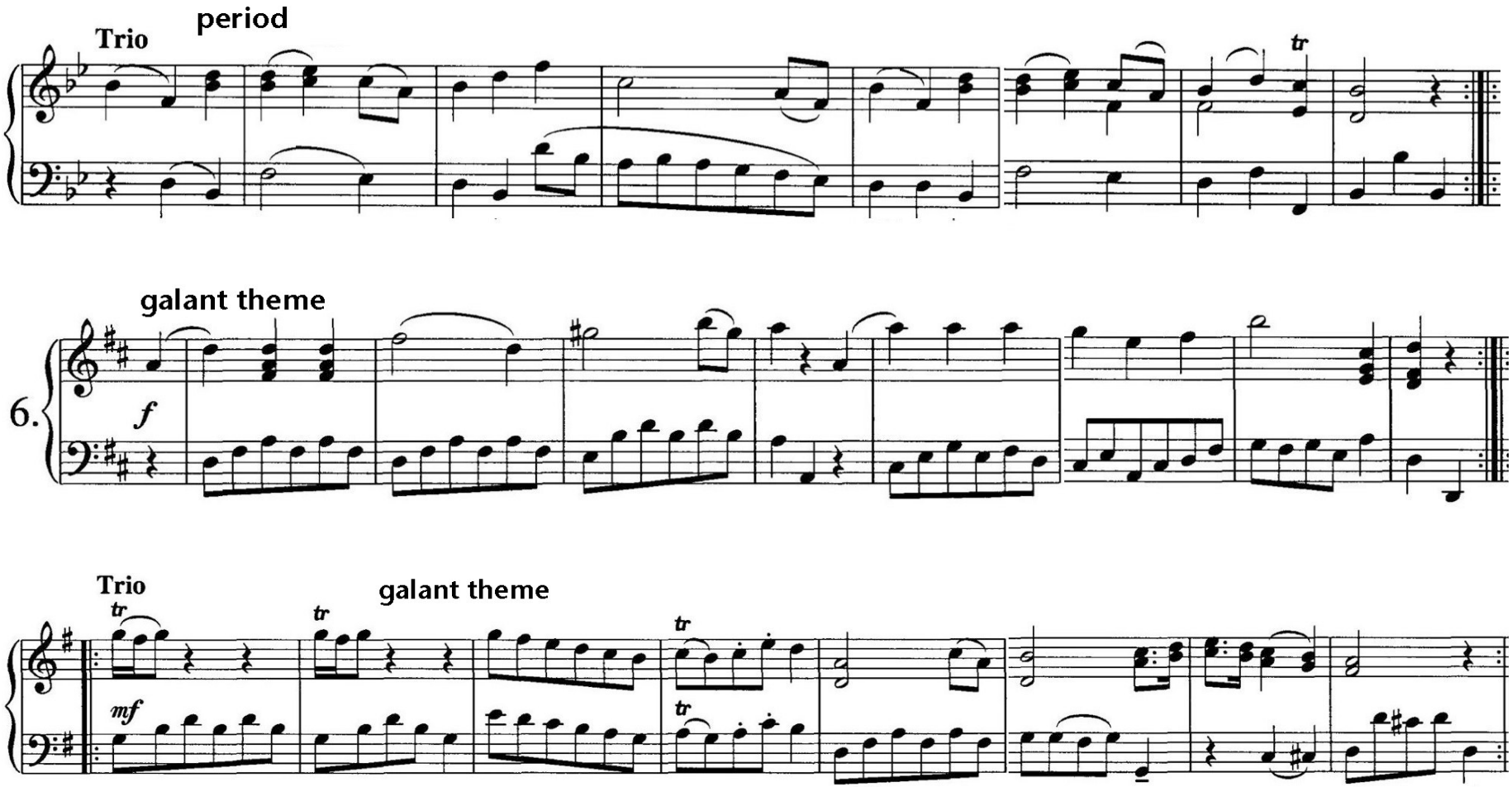
K. 315a: Menuets (1779)

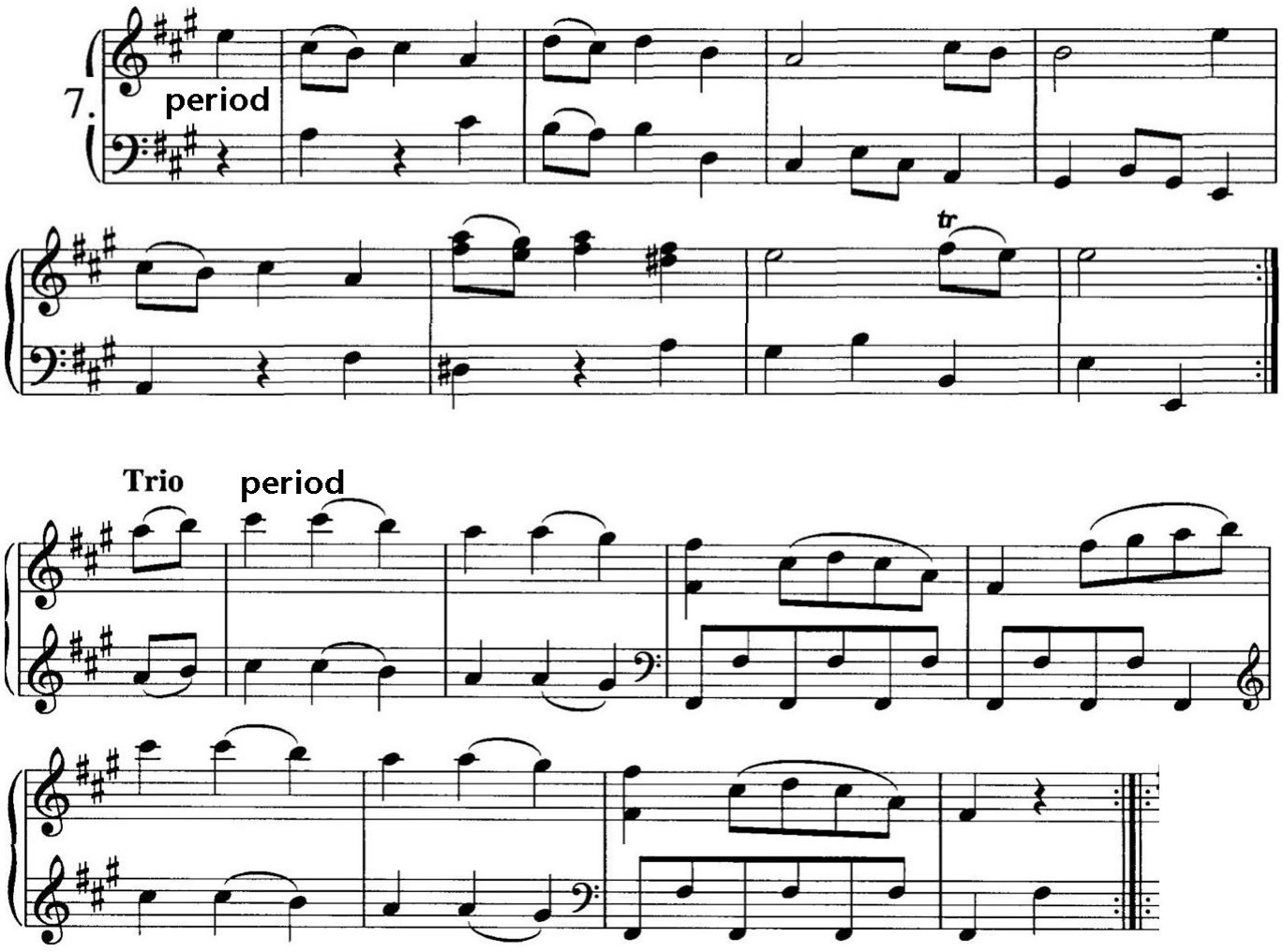


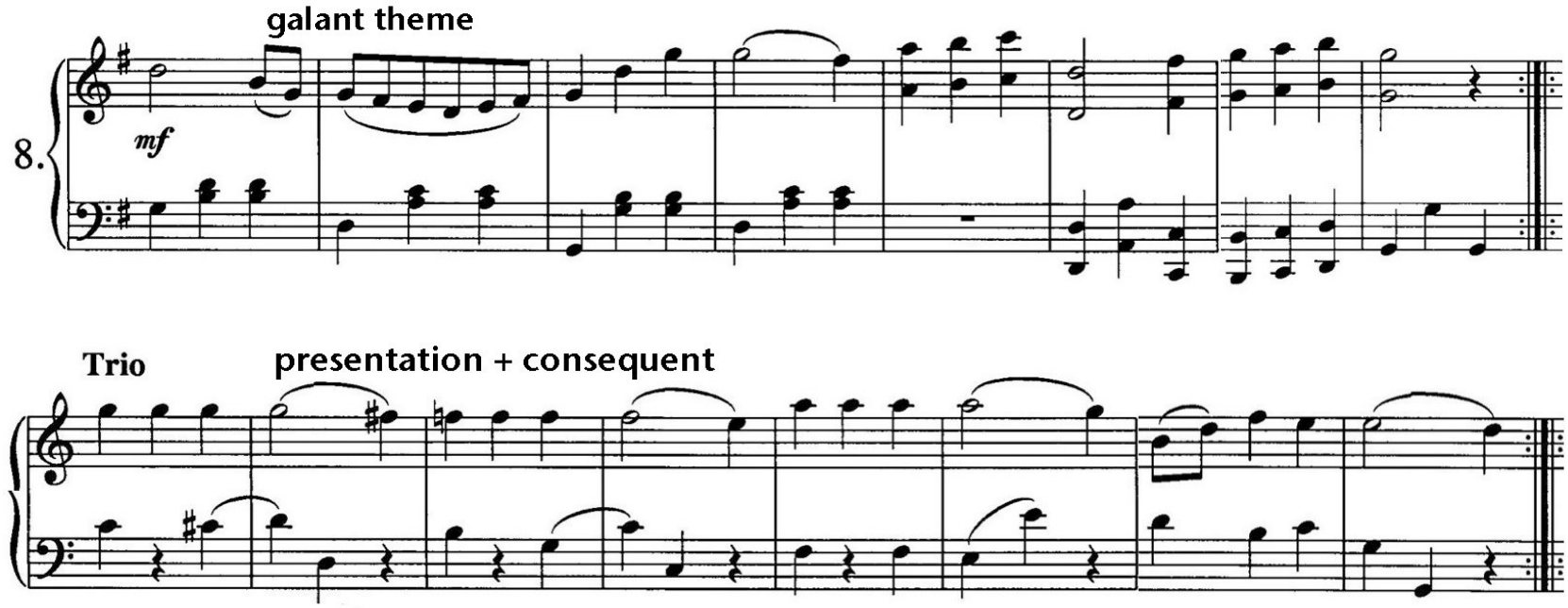

Trio
period
sentence
2.
f


Trio
period
galant theme
3.
mf
Trio
period

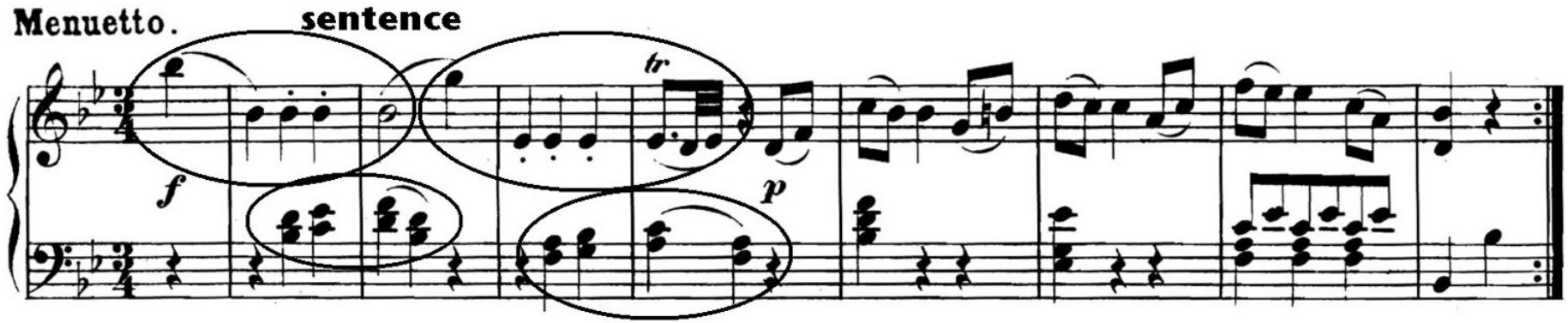

presentation + consequent
4.
f
Trio
galant theme
tr
galant
5.
f
tr

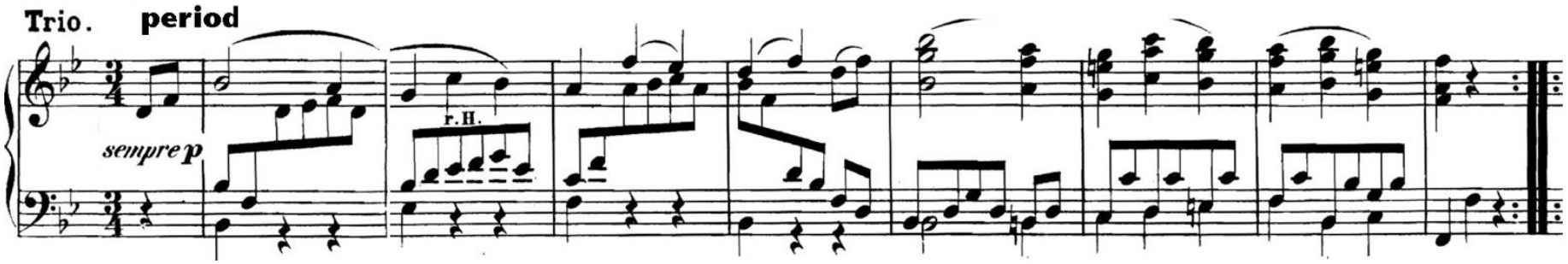

Trio
period
tr
galant theme
6.
f
Trio
tr
tr
galant theme
tr
mf
tr


7.
period
tr
Trio
period

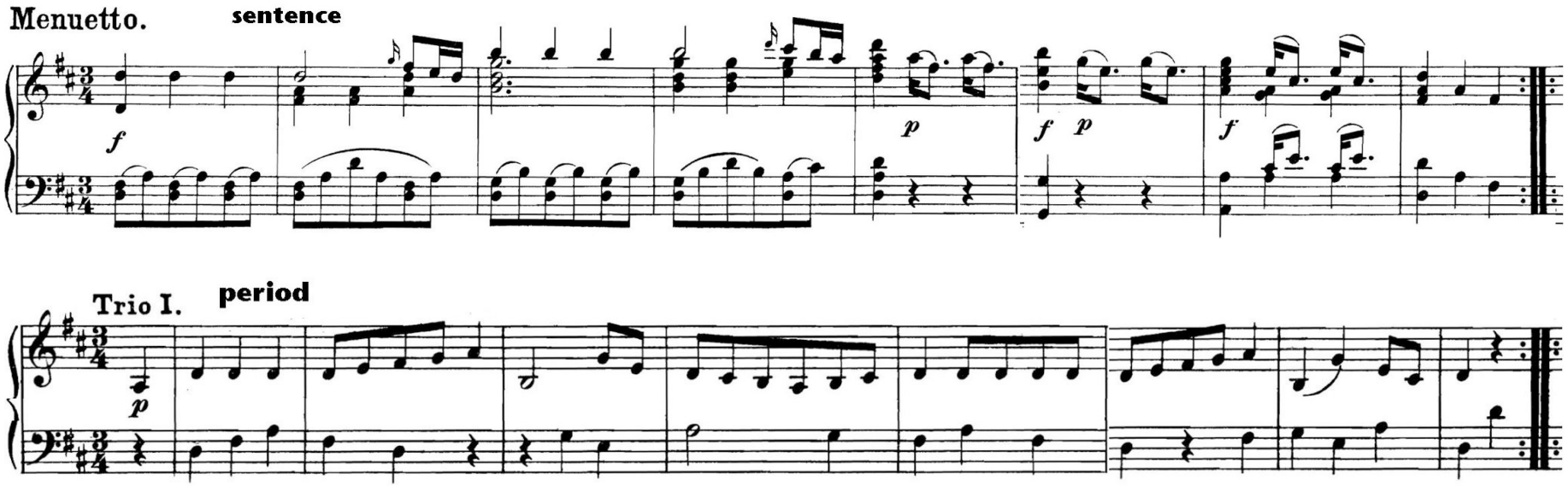


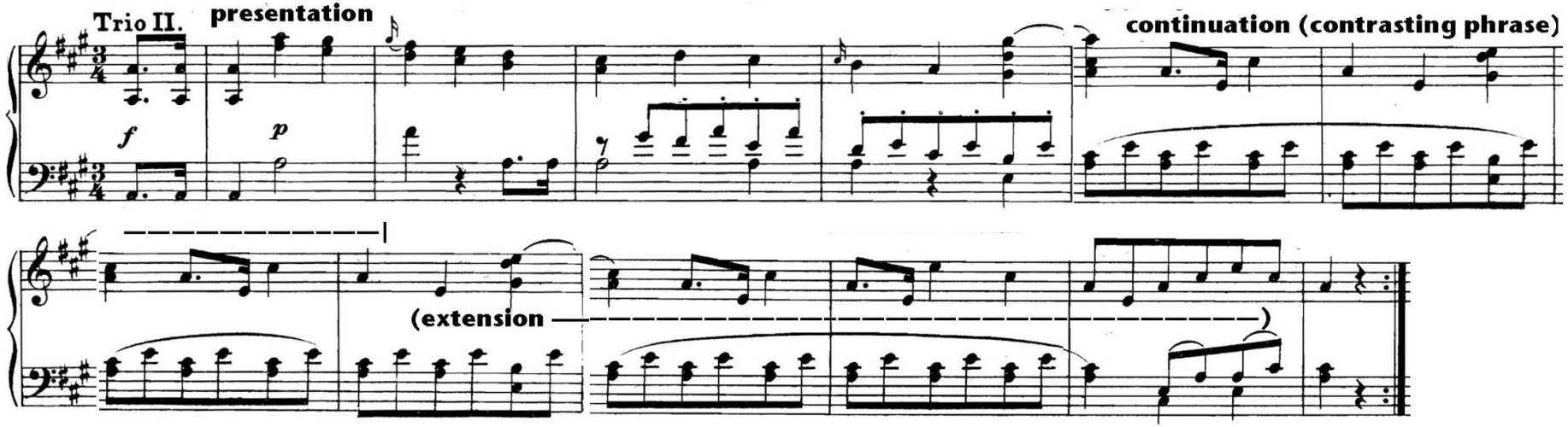
K. 319: Symphony no. 33 (1779)



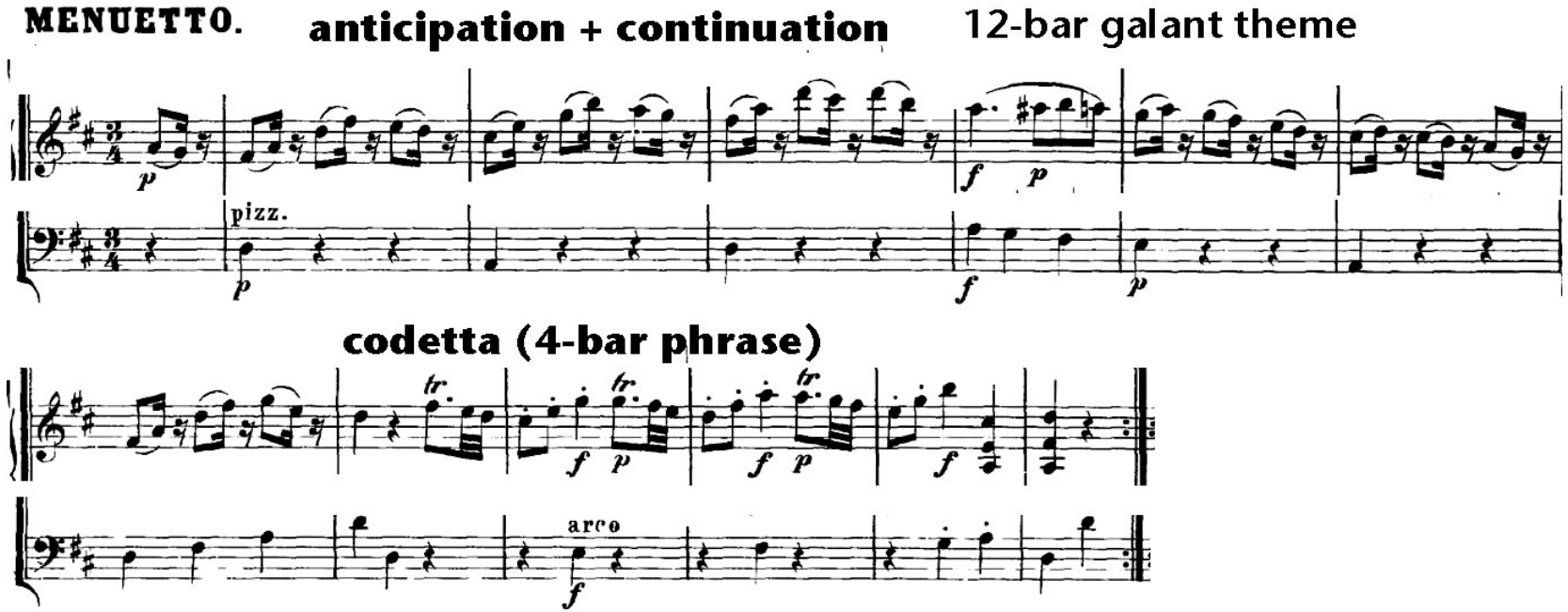


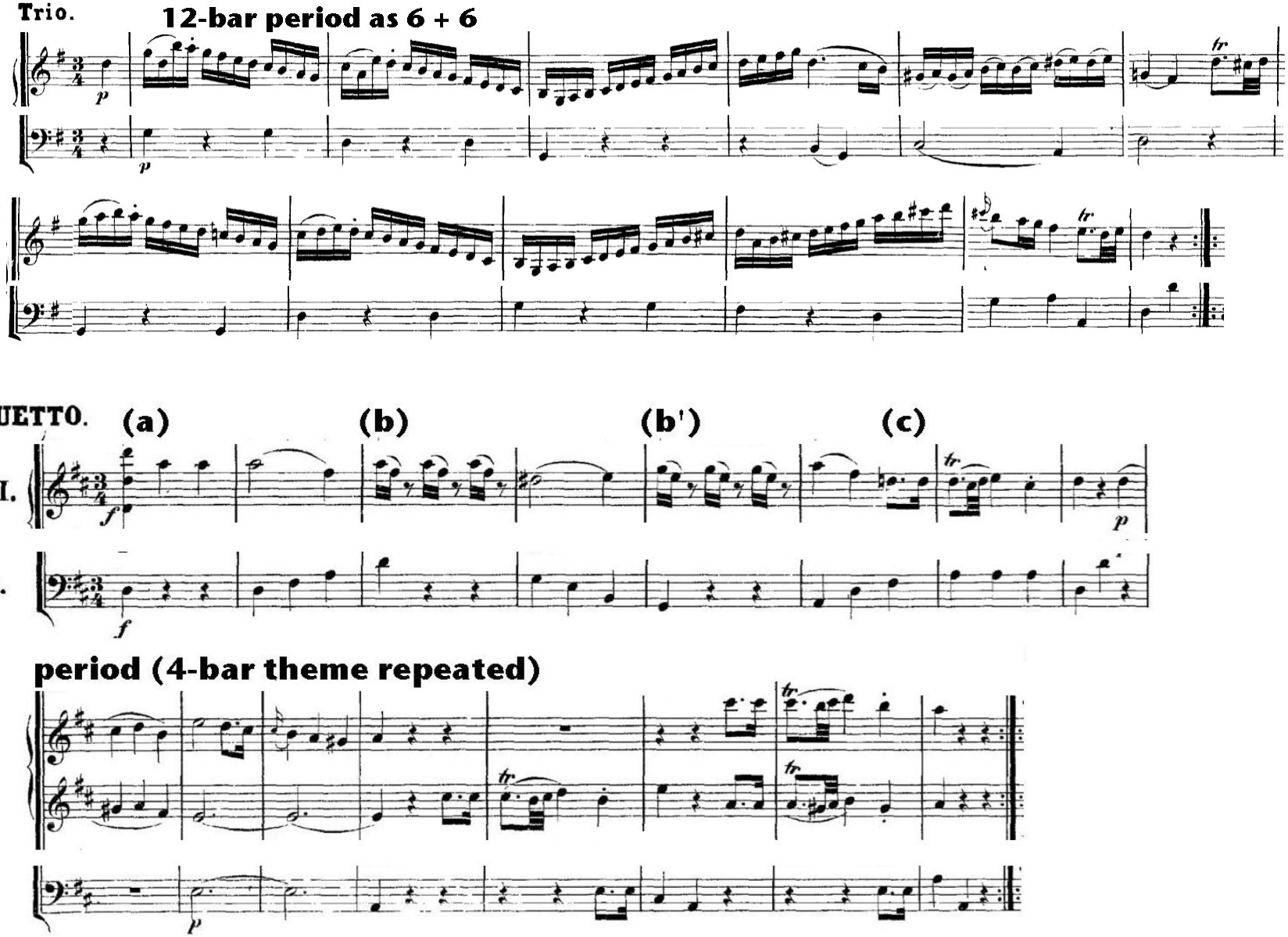
K. 320: Serenade (1779)

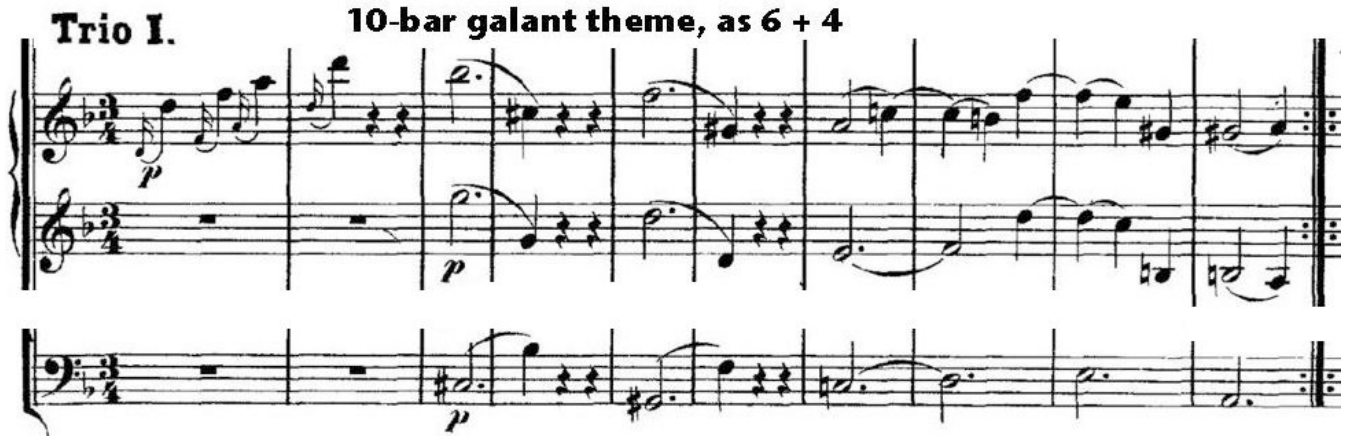


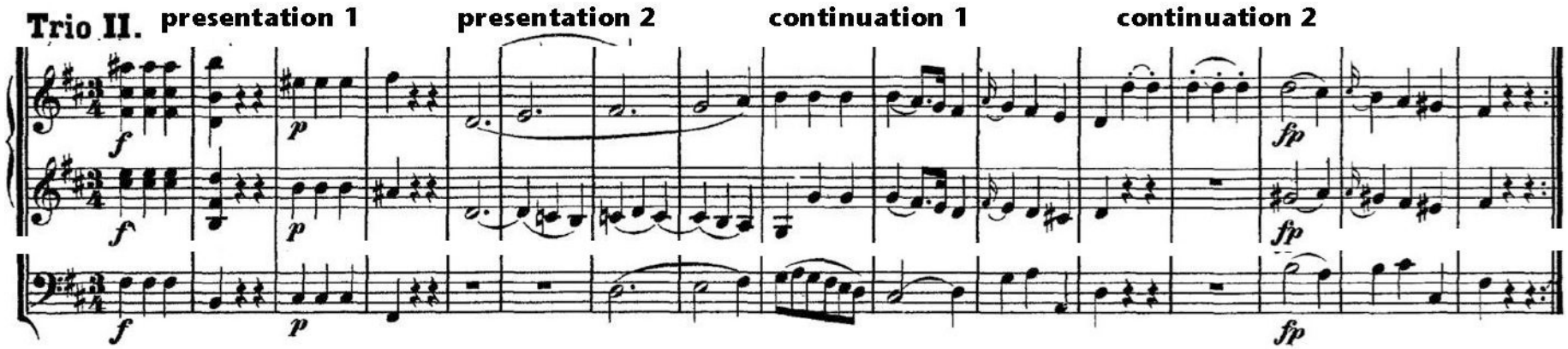


K. 334/320b: Divertimento (1779)

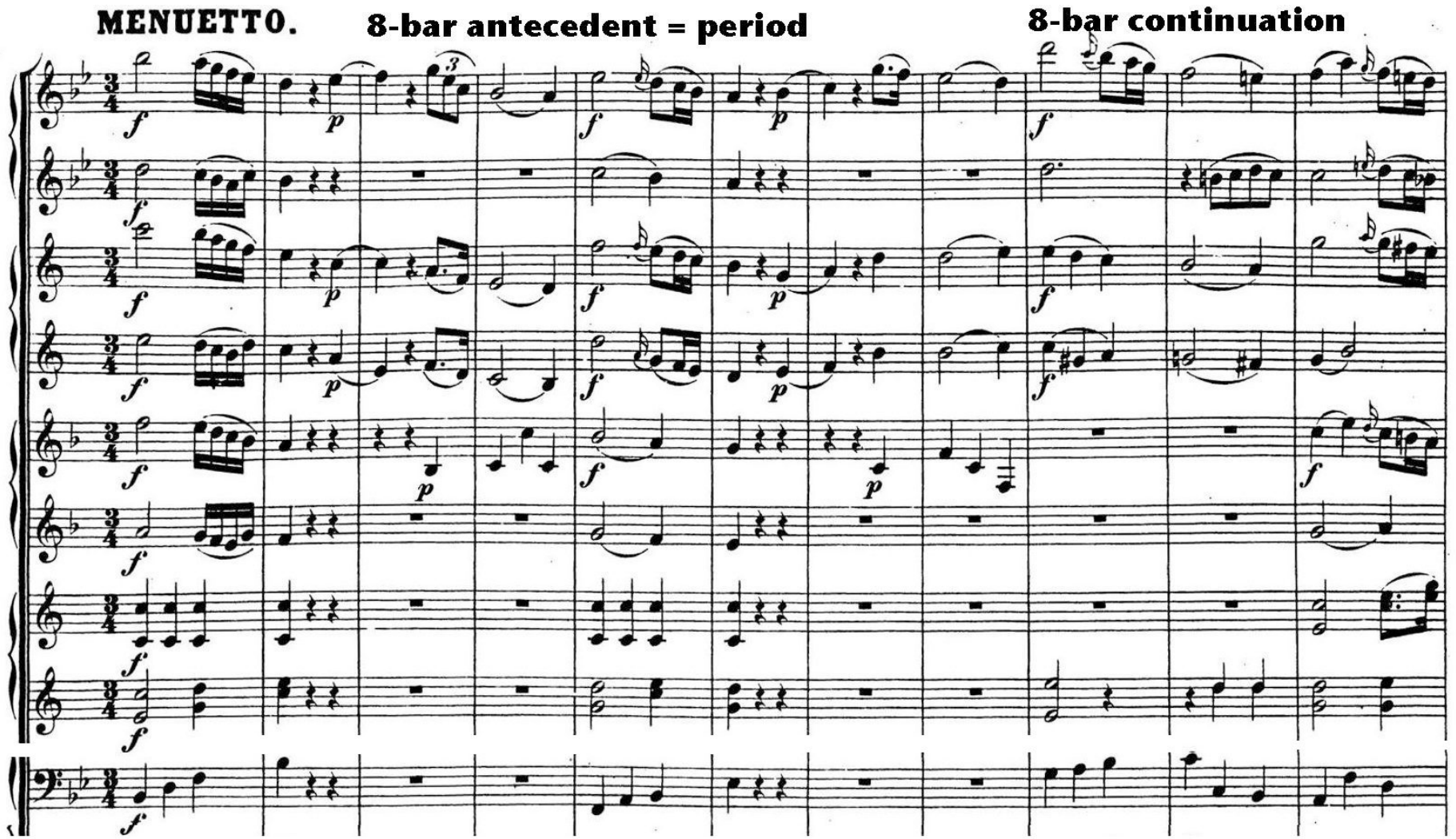


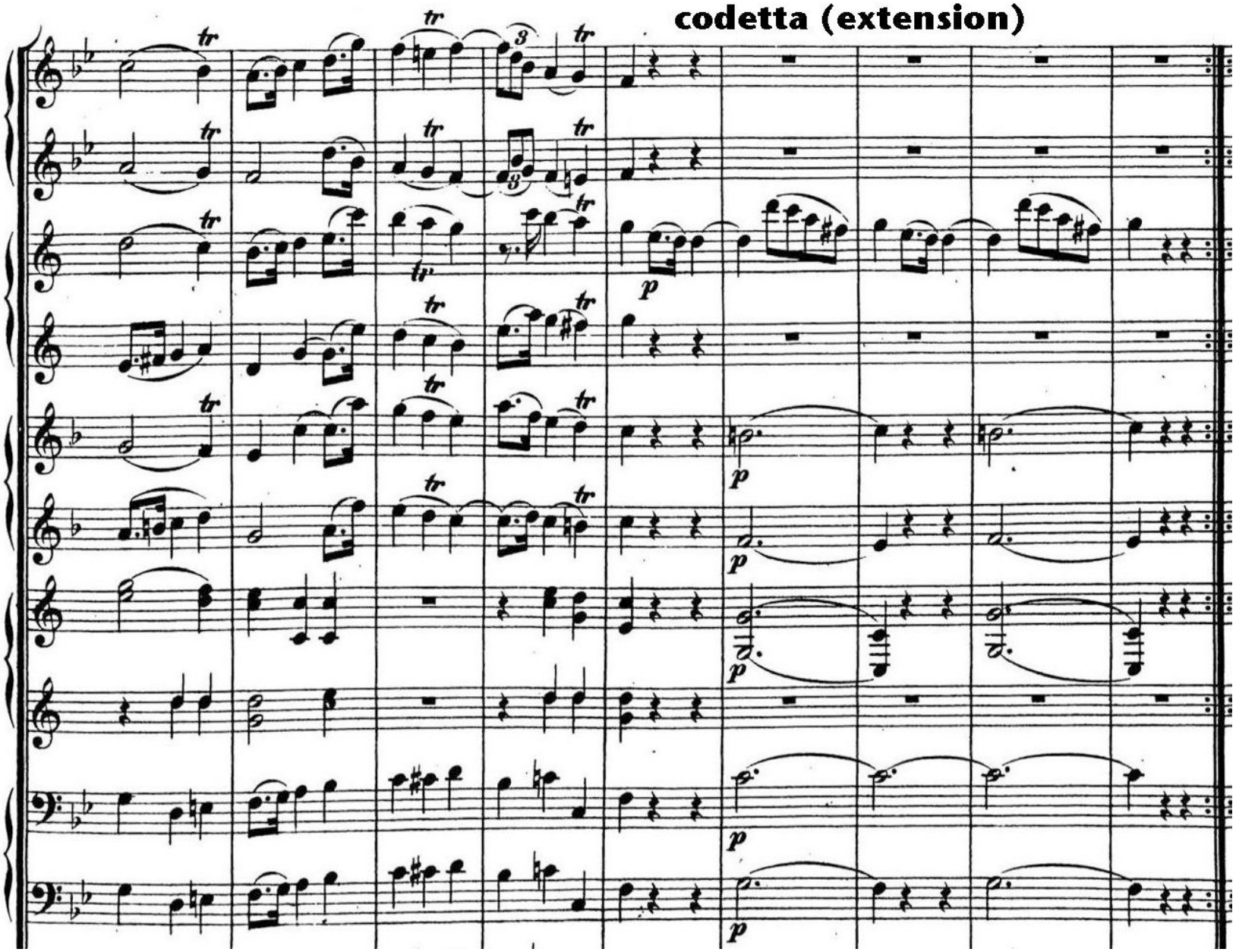

Trio.
12-bar period as 6 + 6
MENUETTO.
(a)
(b)
(b')
(c)
Violino I.
Basso.
period (4-bar theme repeated)

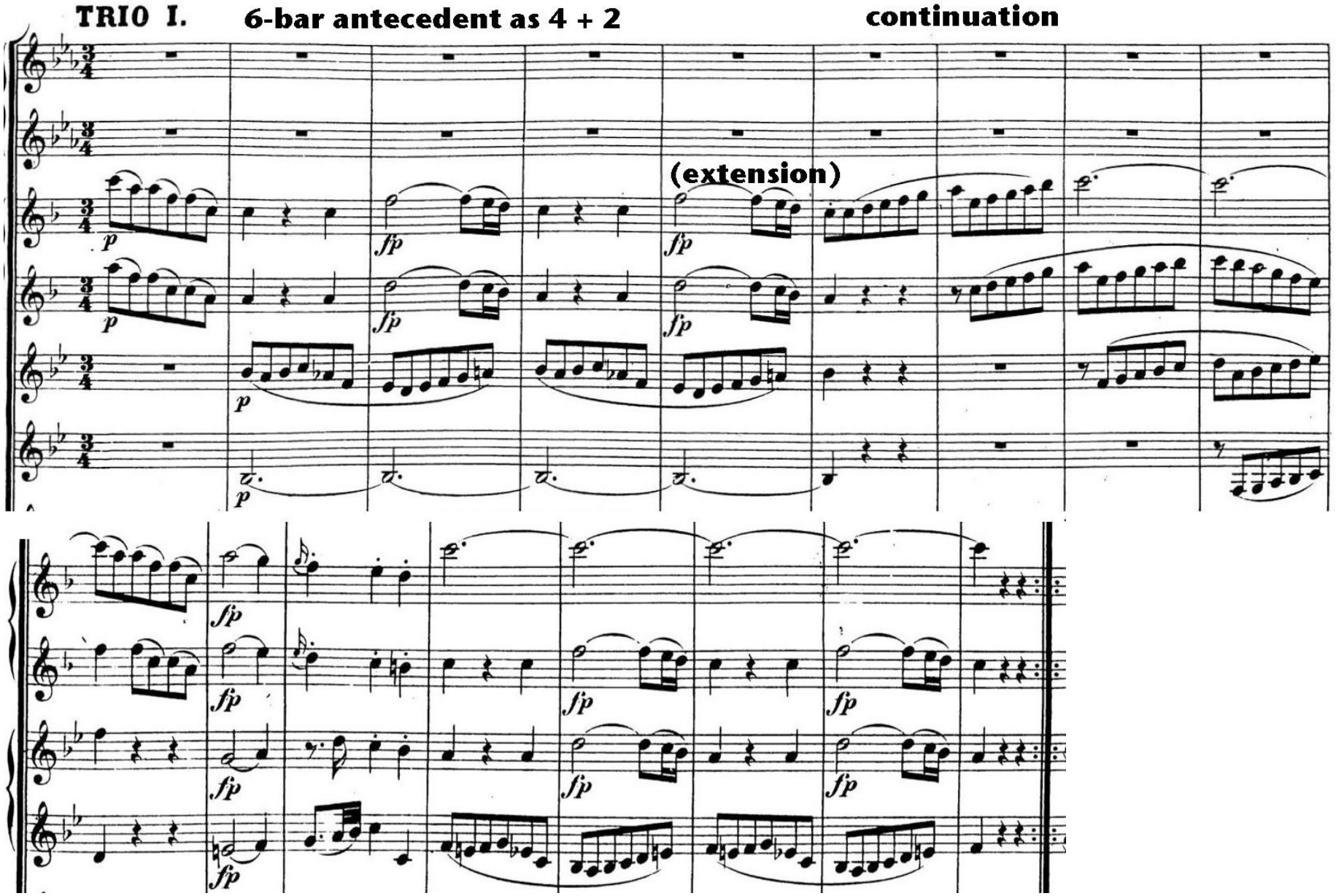

Trio I.
10-bar galant theme, as 6 + 4

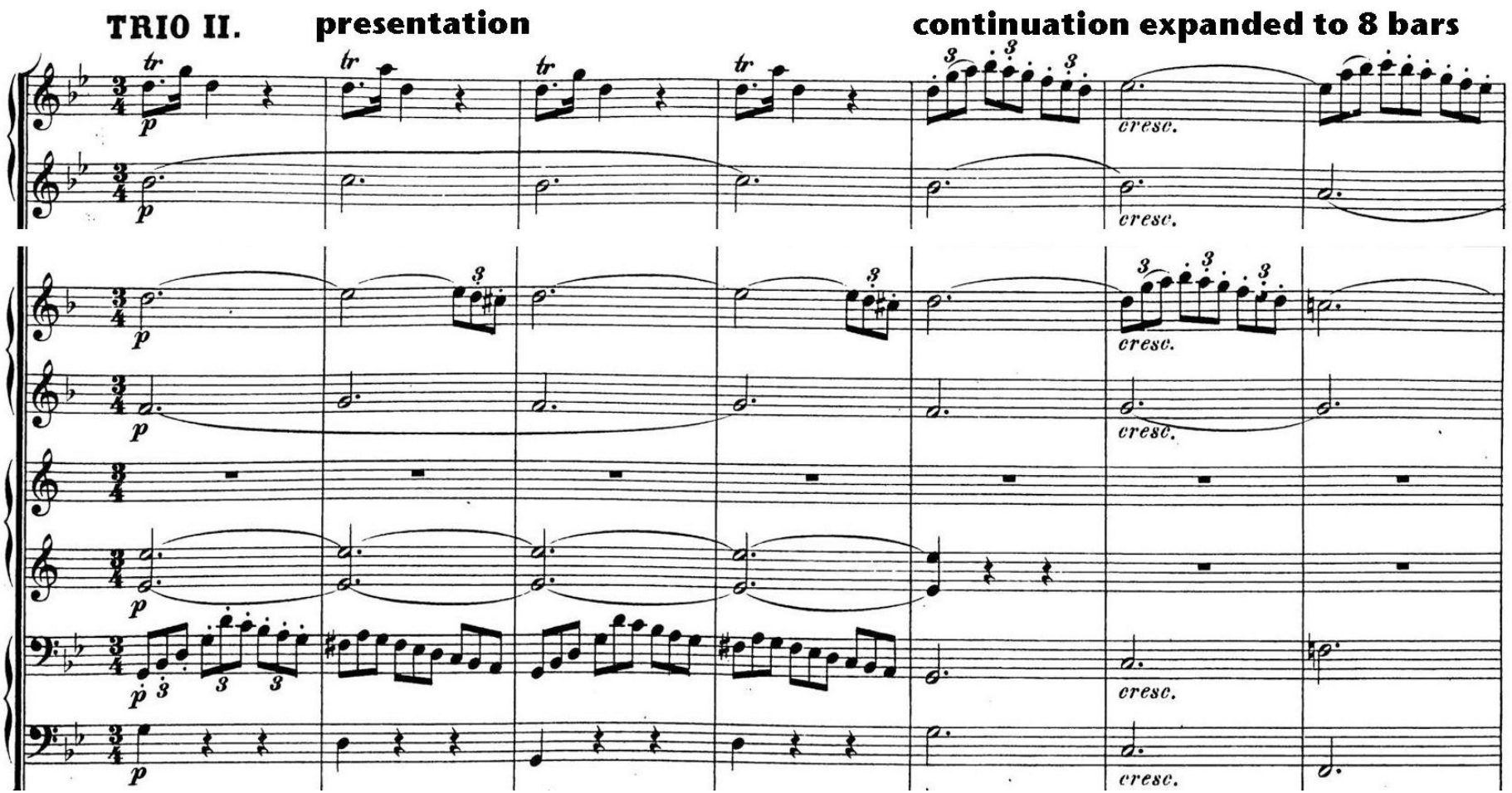

Trio II.
presentation 1
presentation 2
continuation 1
continuation 2

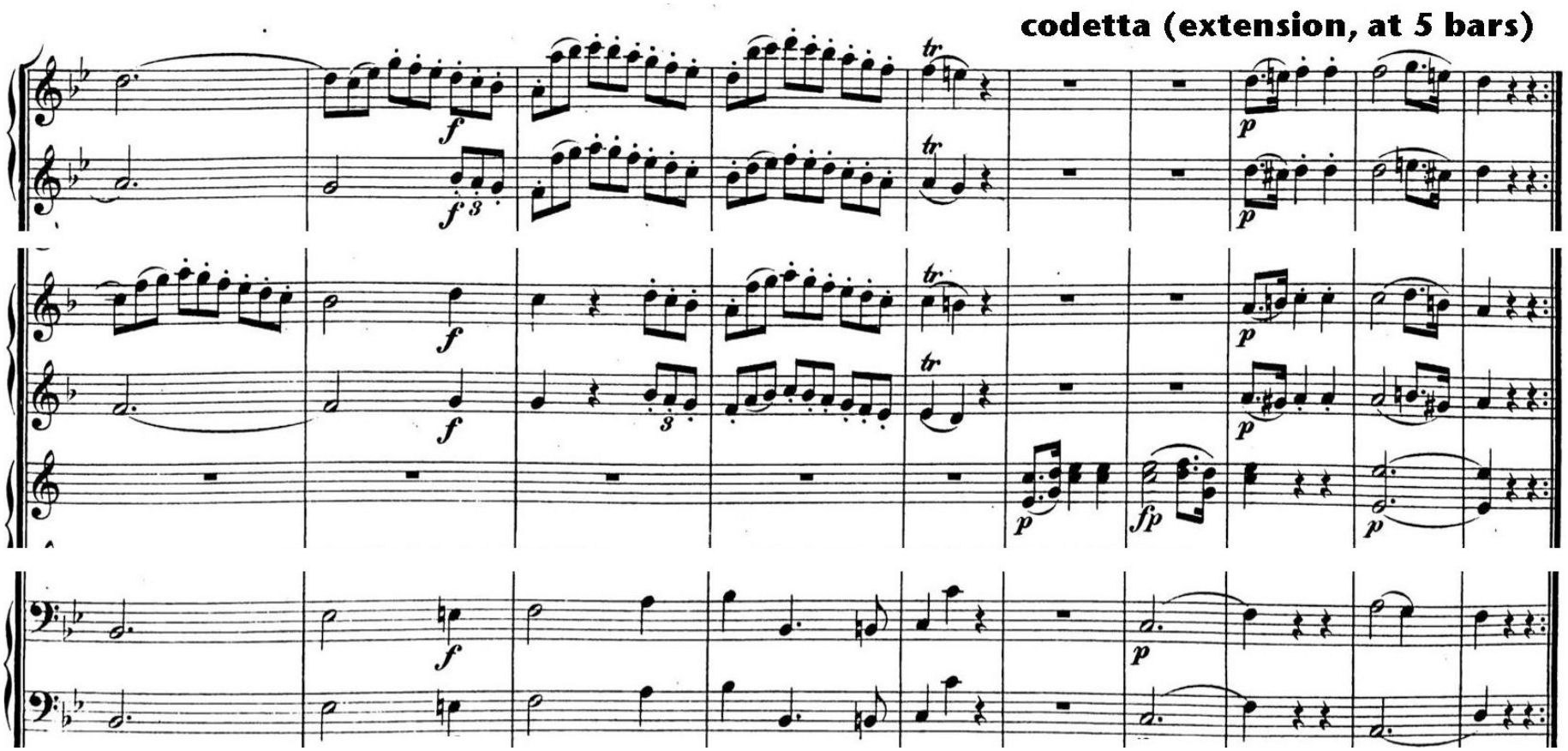
K. 361/370a: Serenade (1783)

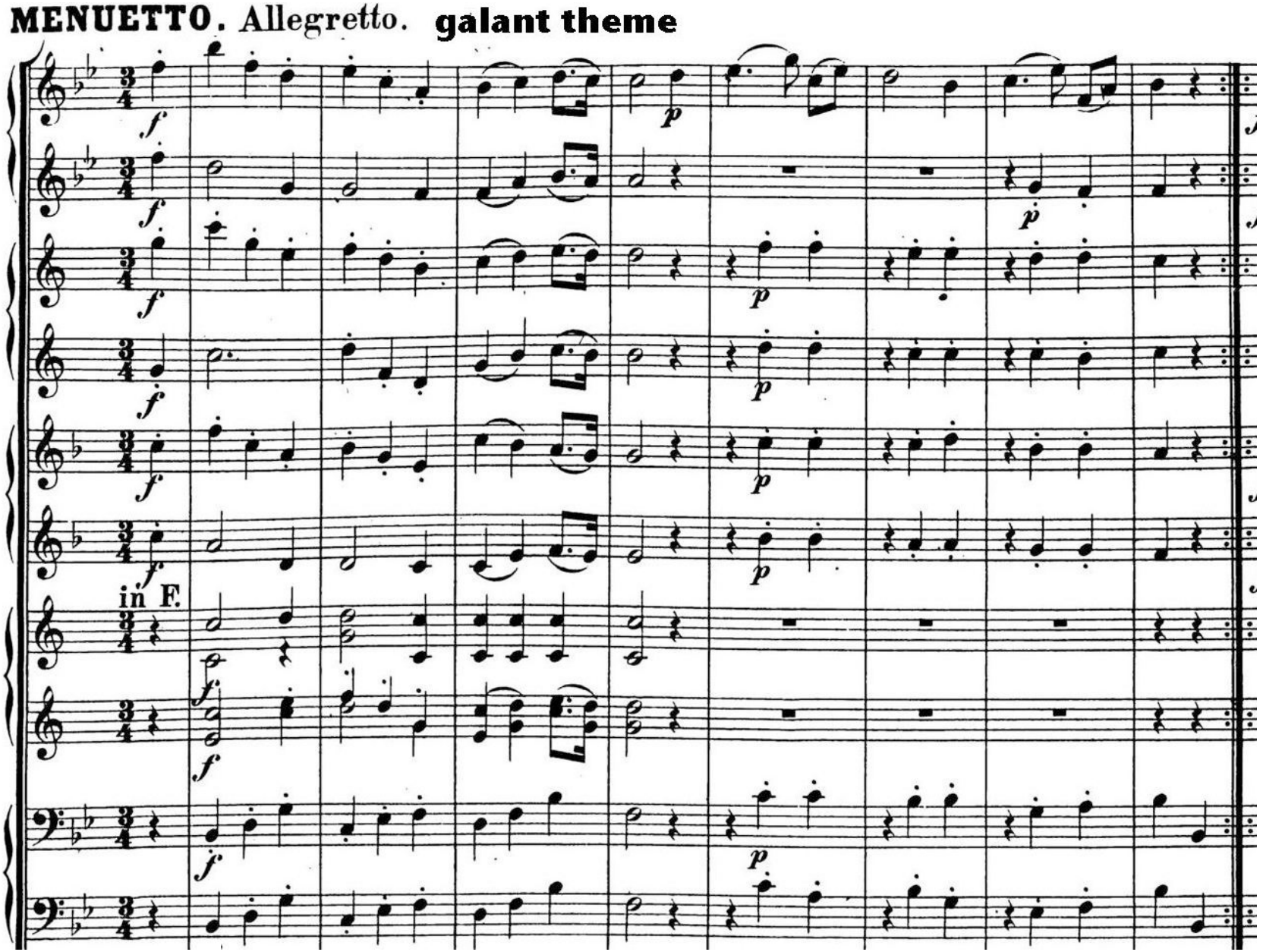


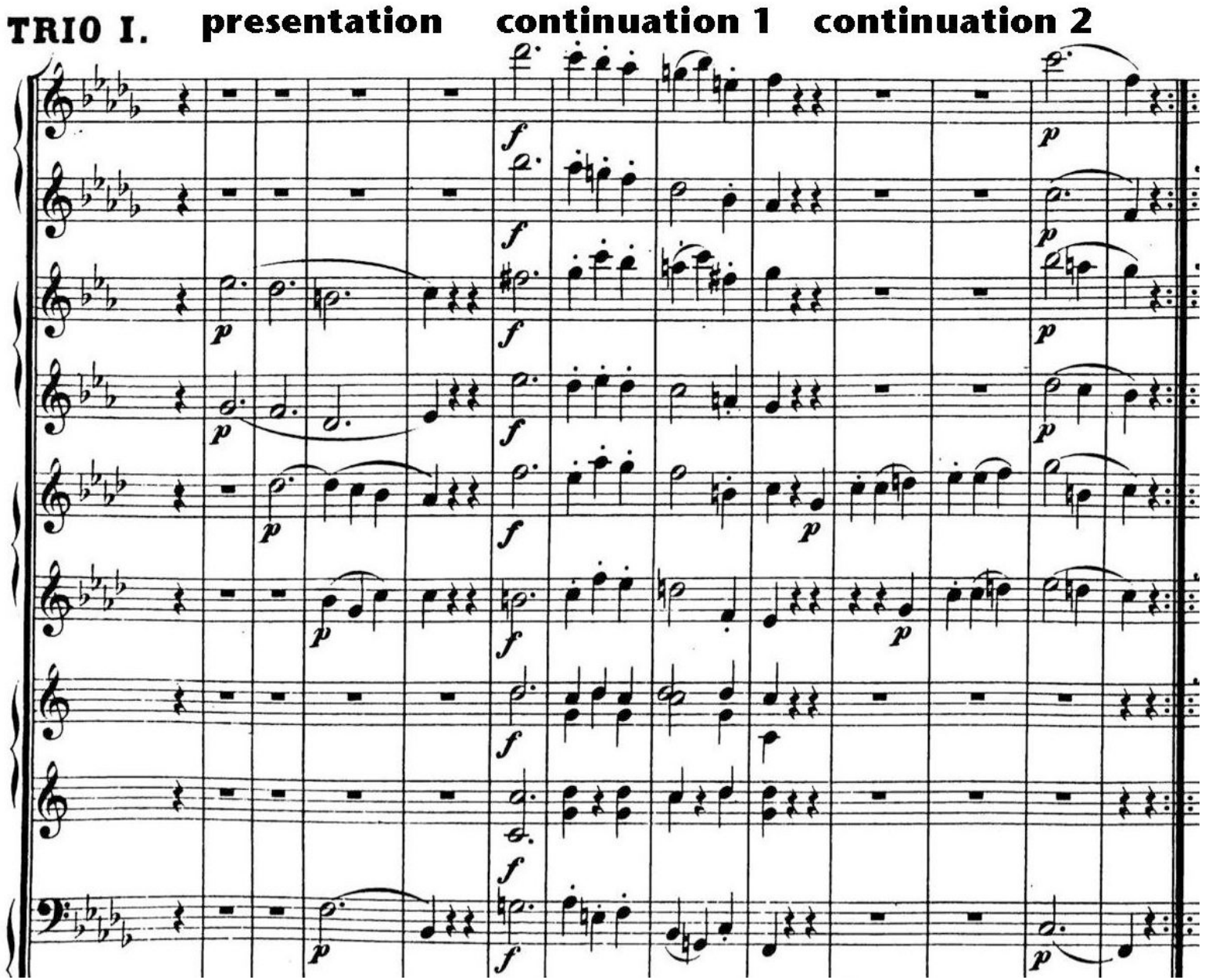

codetta (extension)

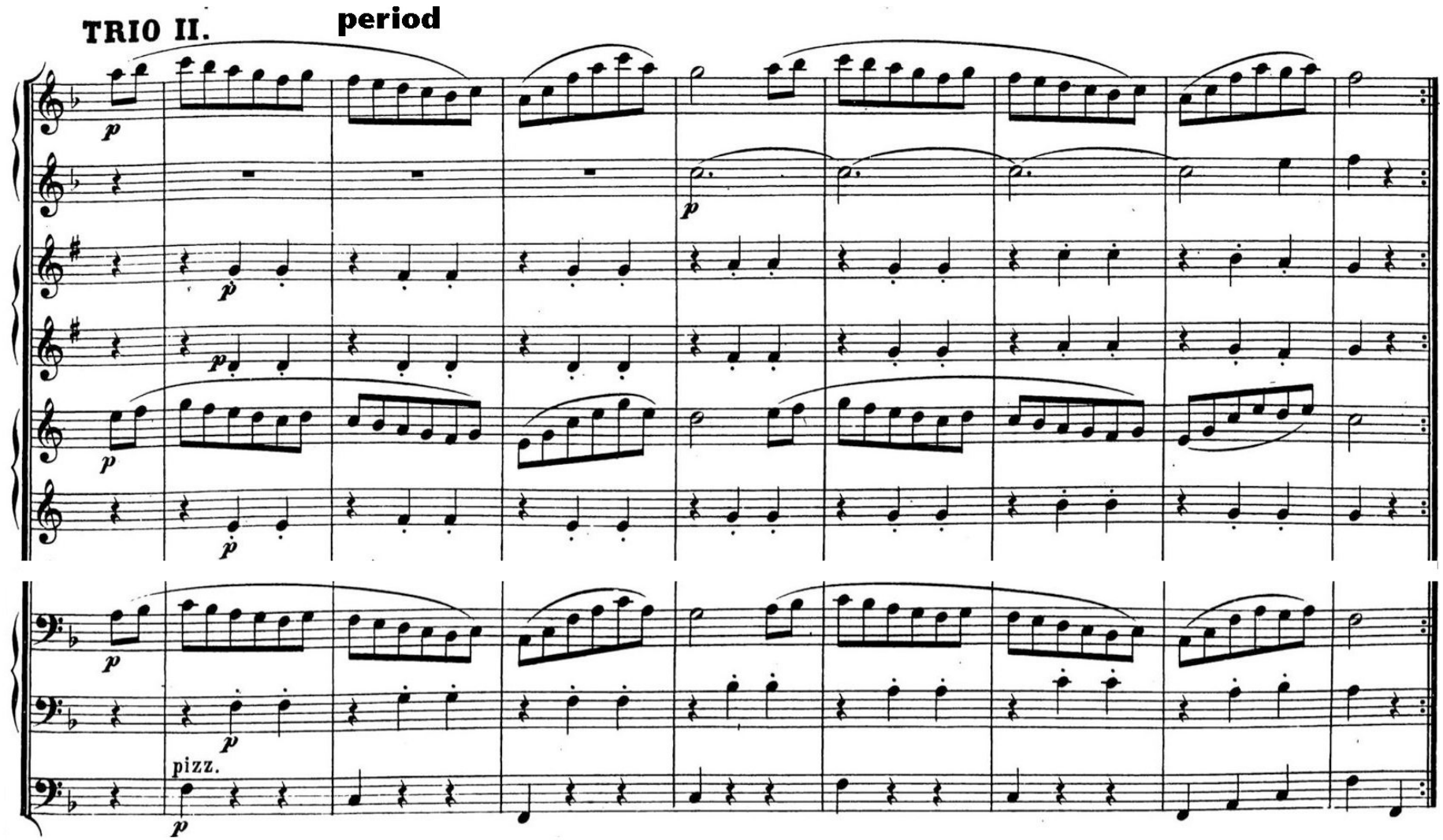

TRIO I.
6-bar antecedent as 4 + 2
continuation
(extension)


TRIO II.
presentation
continuation expanded to 8 bars
tr
p
cresc.

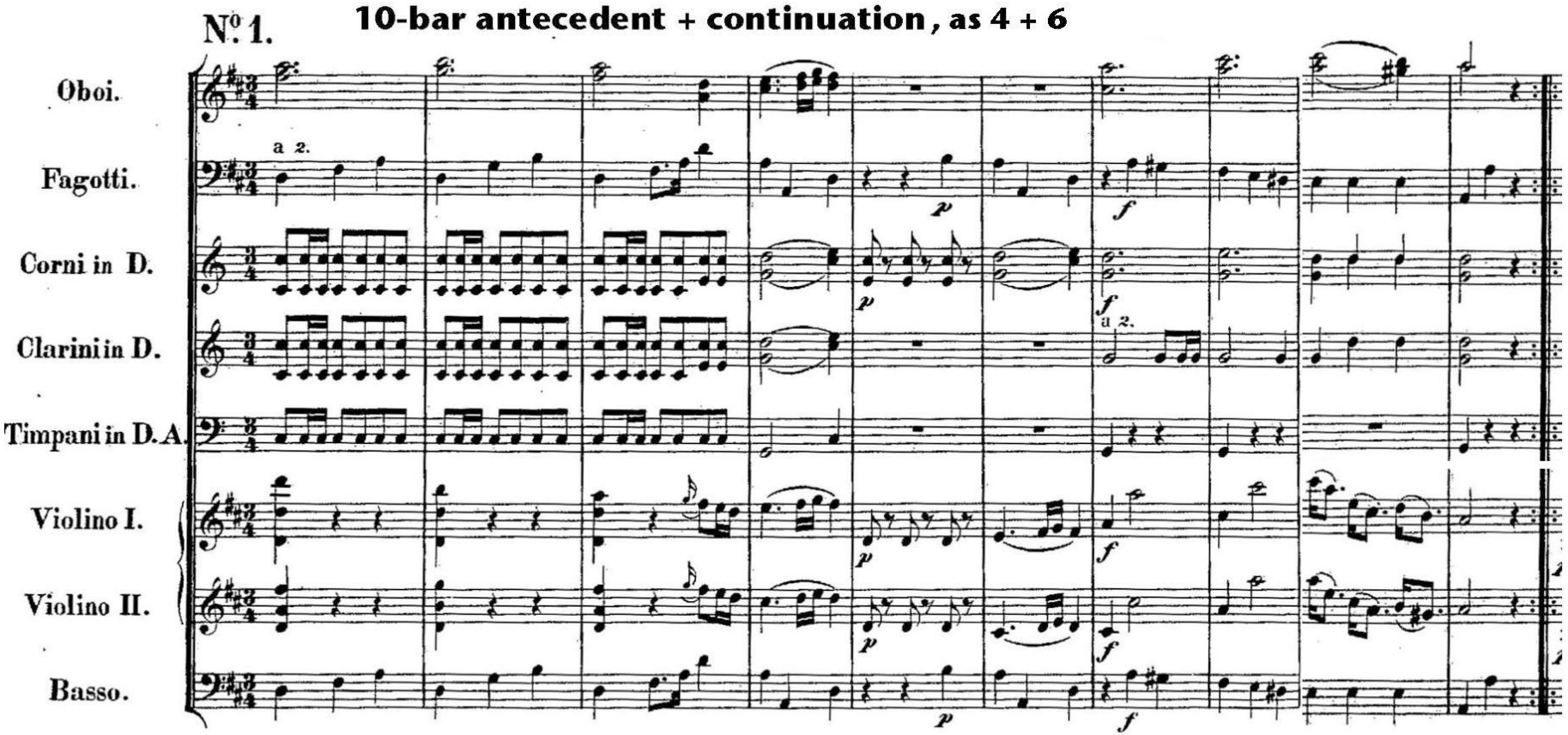

codetta (extension, at 5 bars)

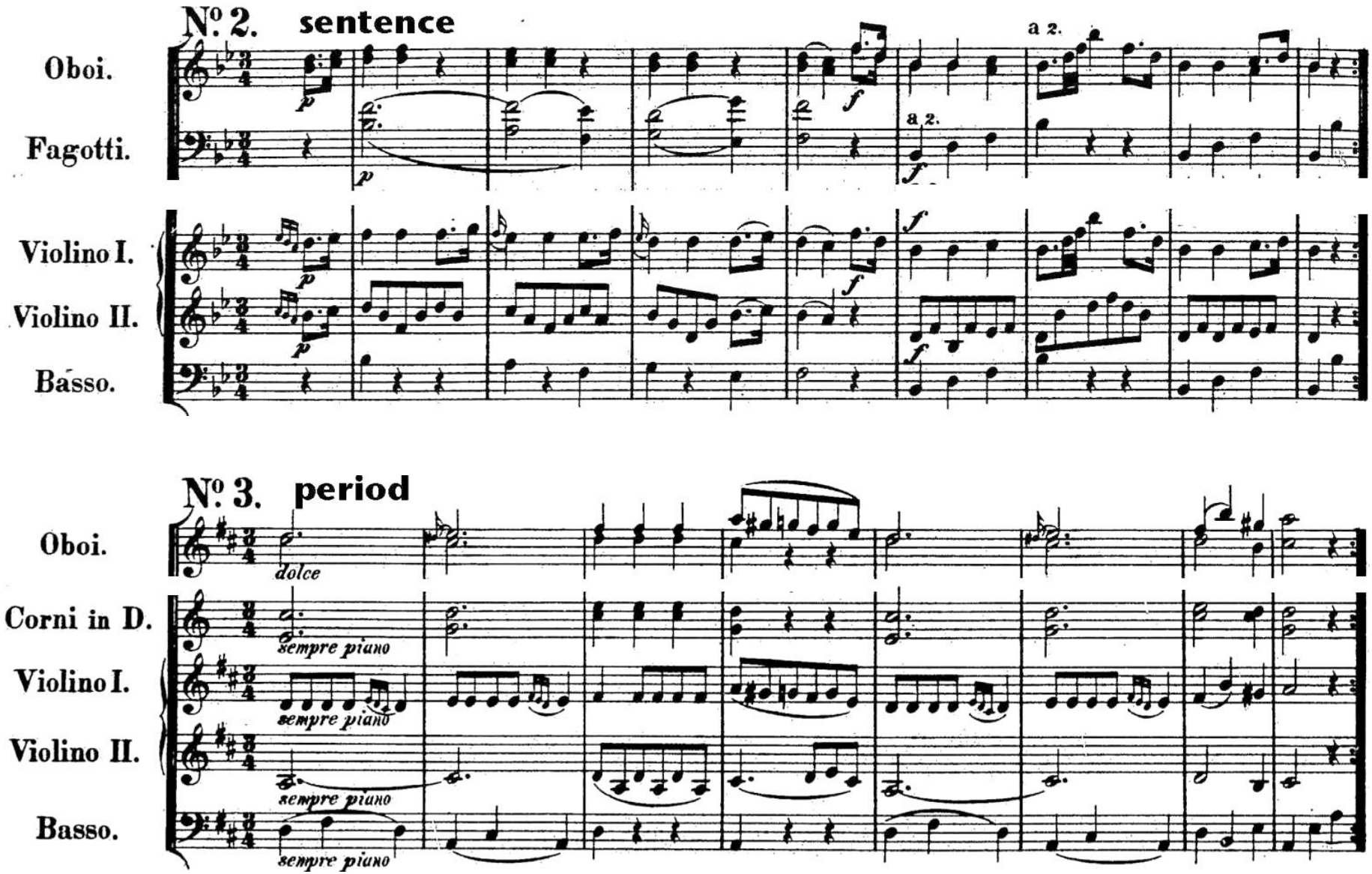

MENUETTO. Allegretto. galant theme
in F.


TRIO I.
presentation
continuation 1
continuation 2


TRIO II.
period
pizz.

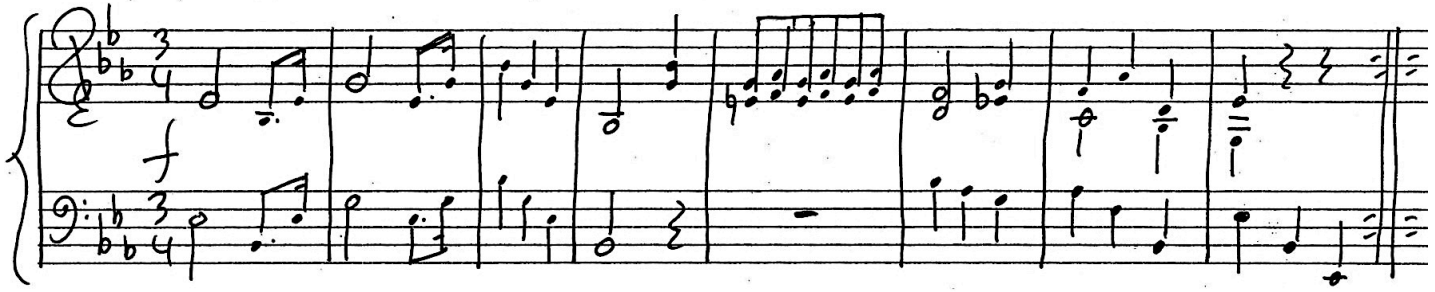
K. 363: Menuets -- (1783)



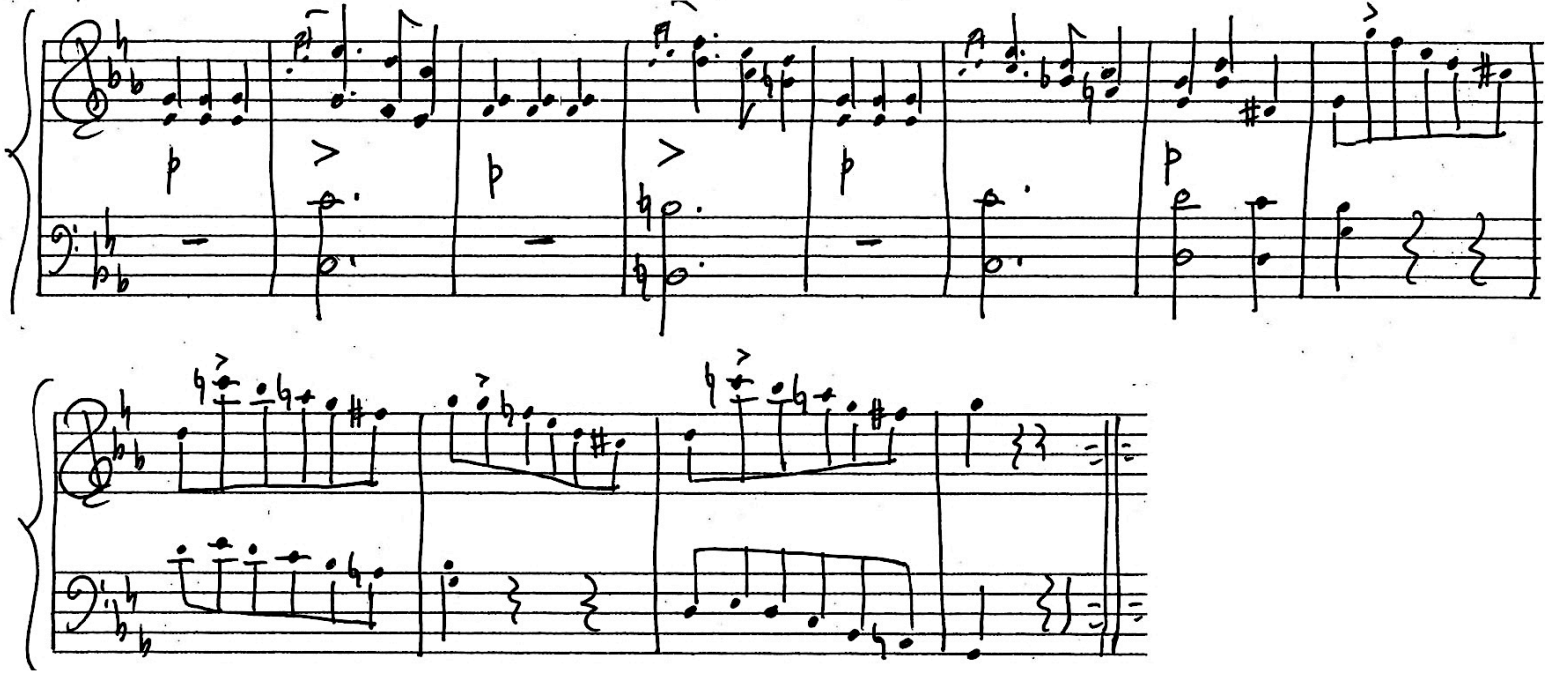

Nº 2. sentence
Oboi.
Fagotti.
Violino I.
Violino II.
Basso.
a 2.
a 2.
Nº 3. period
Oboi.
Corni in D.
Violino I.
Violino II.
Basso.
dolce
sempre piano
sempre piano
sempre piano
sempre piano

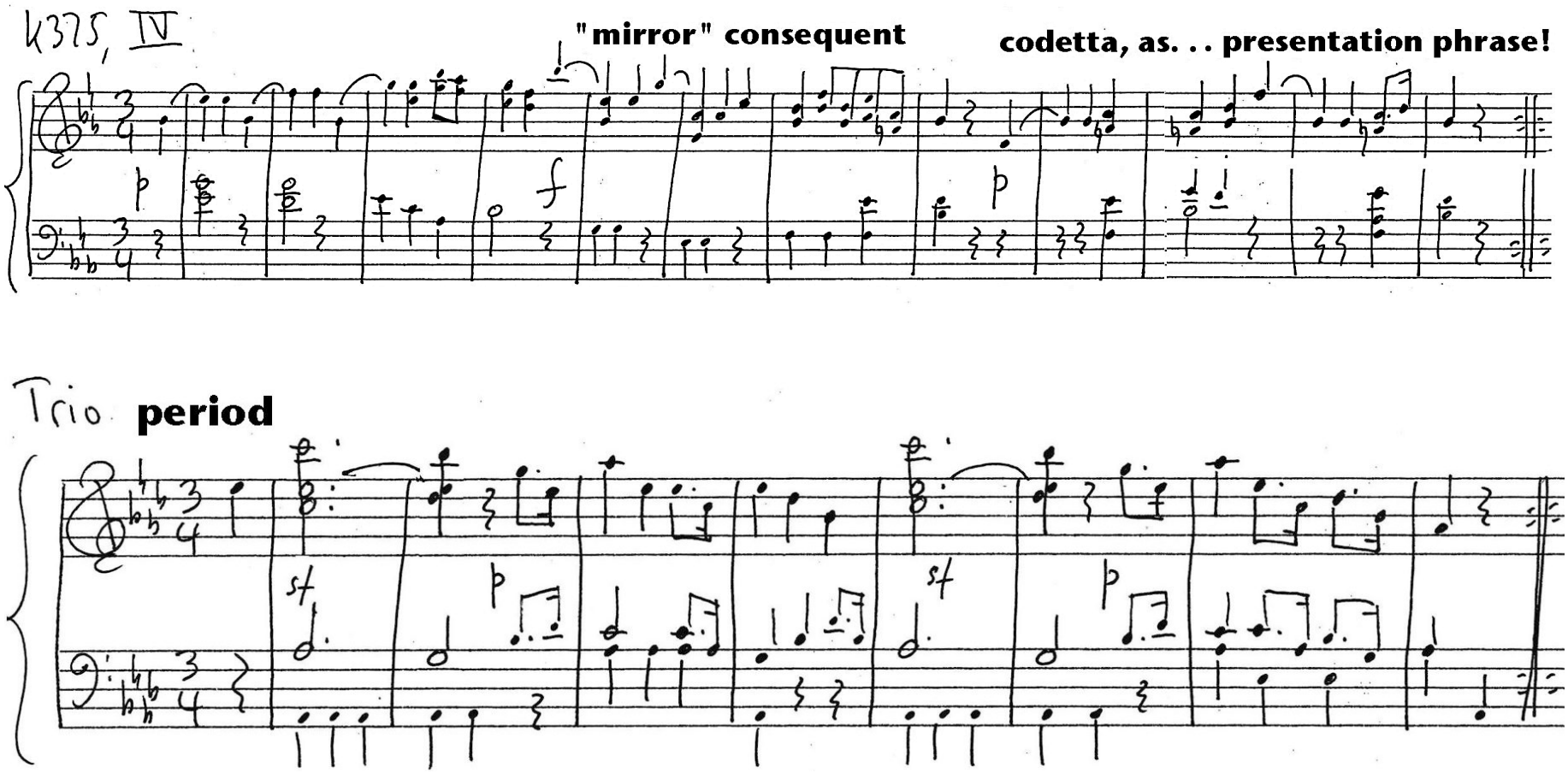
K. 375: Serenade (1781)

K375, II **galant theme**

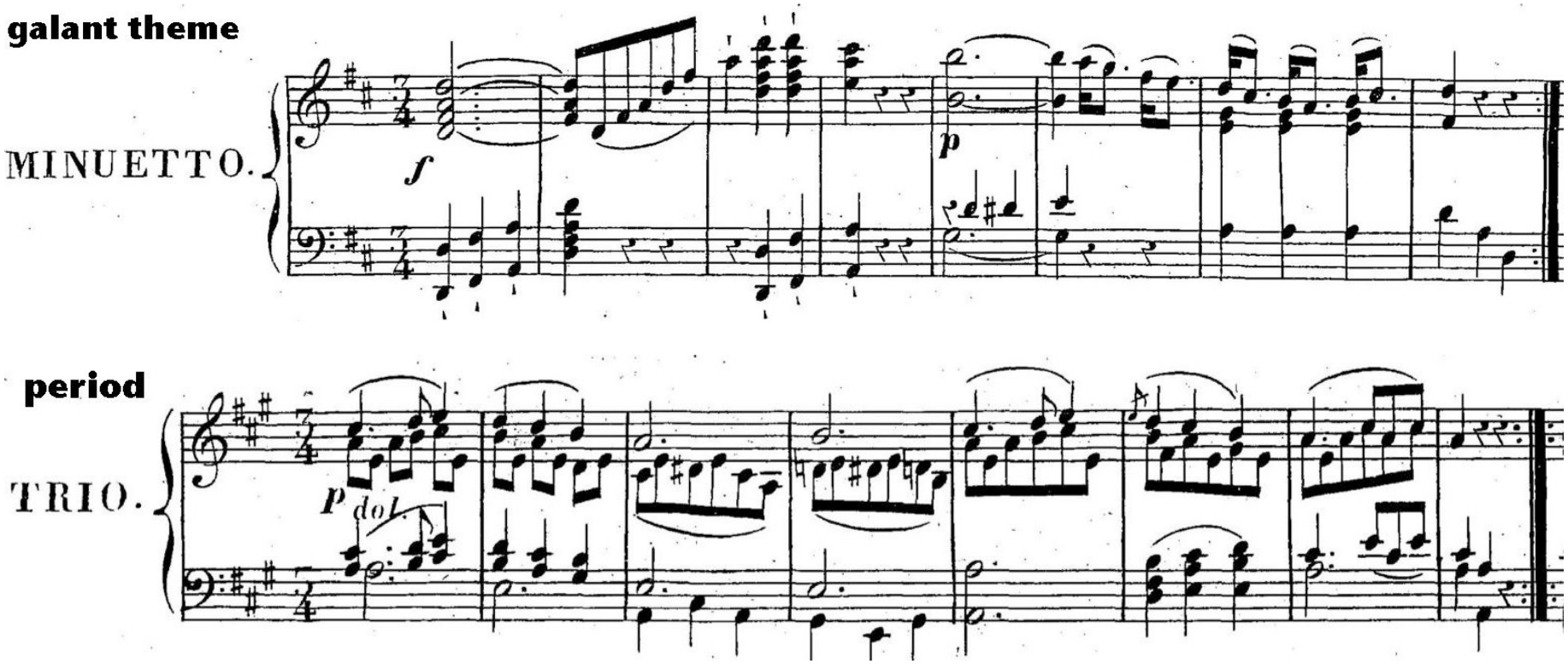


K375, II trio **presentation + consequent** **codetta**

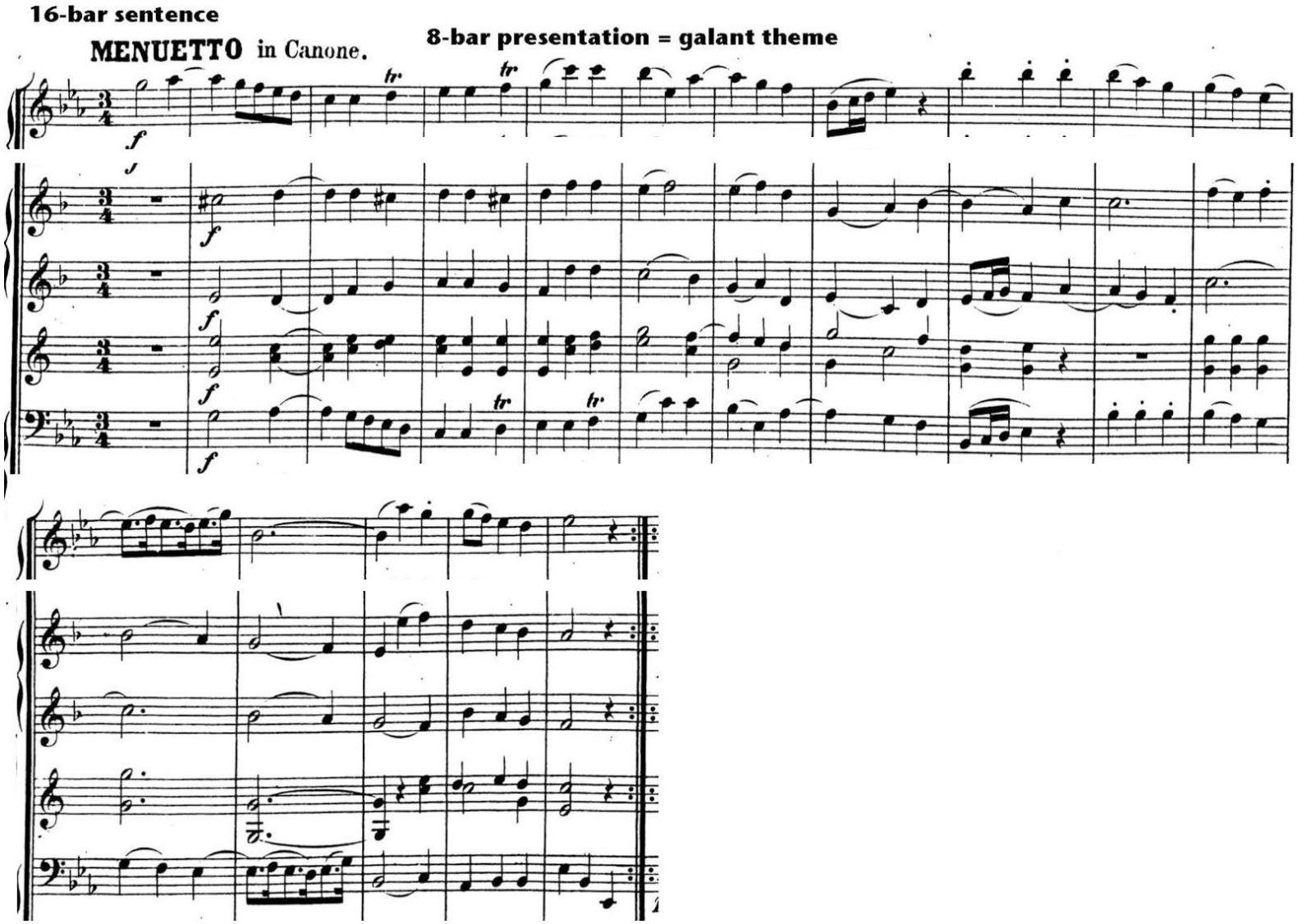


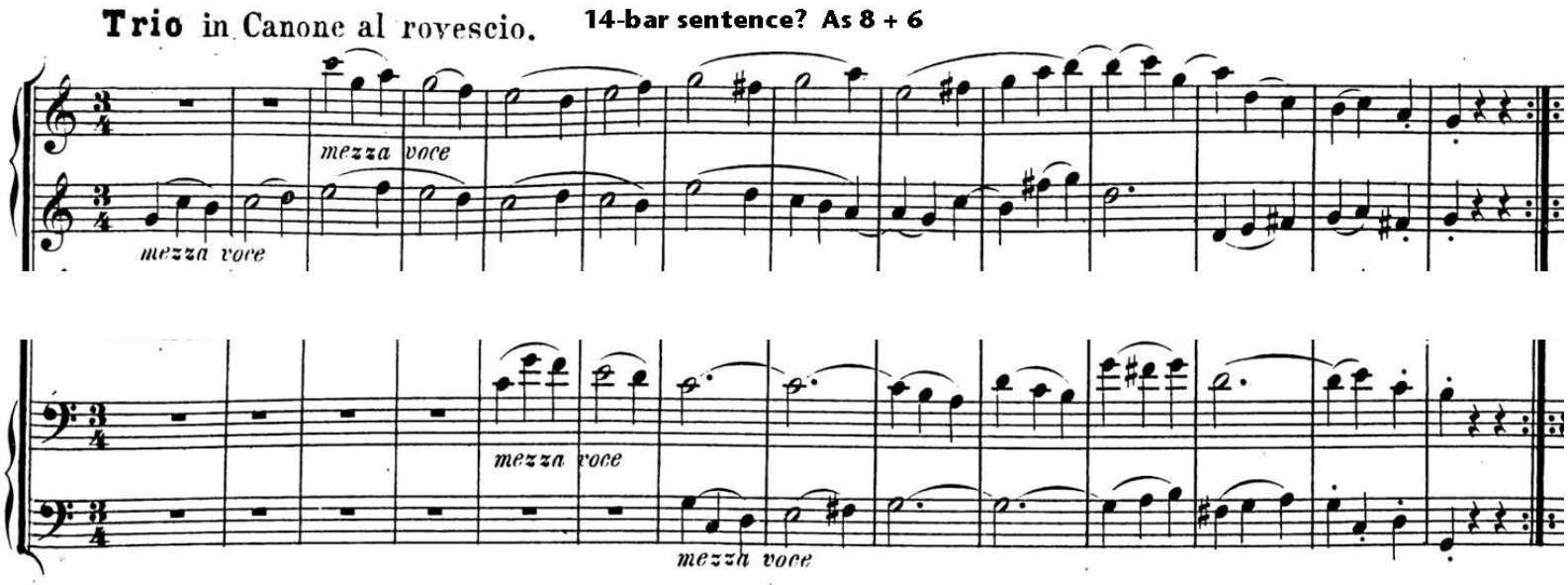

K375, IV
"mirror" consequent
codetta, as. . . presentation phrase!
Trio
period

K. 385: Symphony no. 35 (1782)

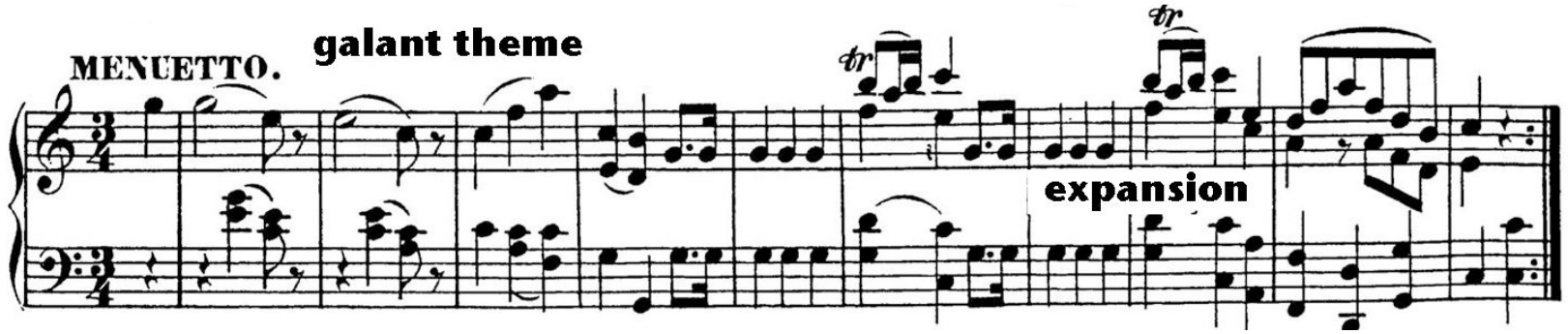


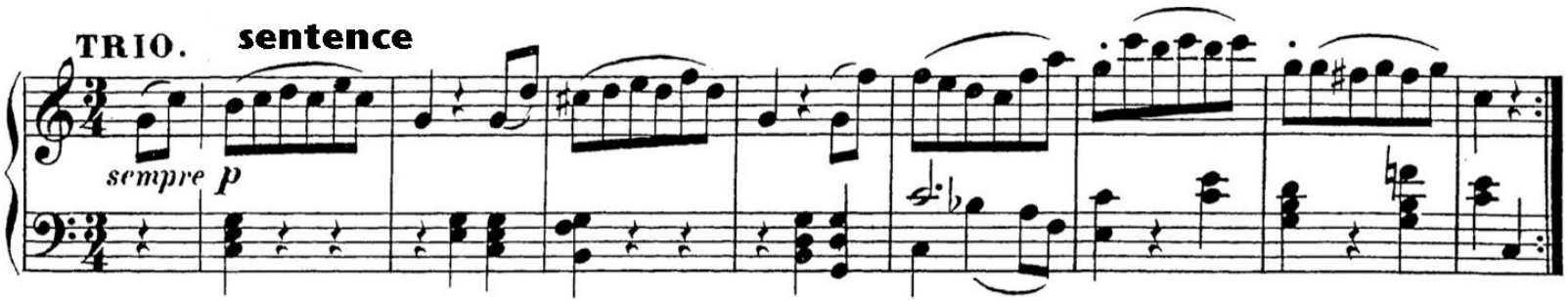
K. 388/384a: Serenade (1782)



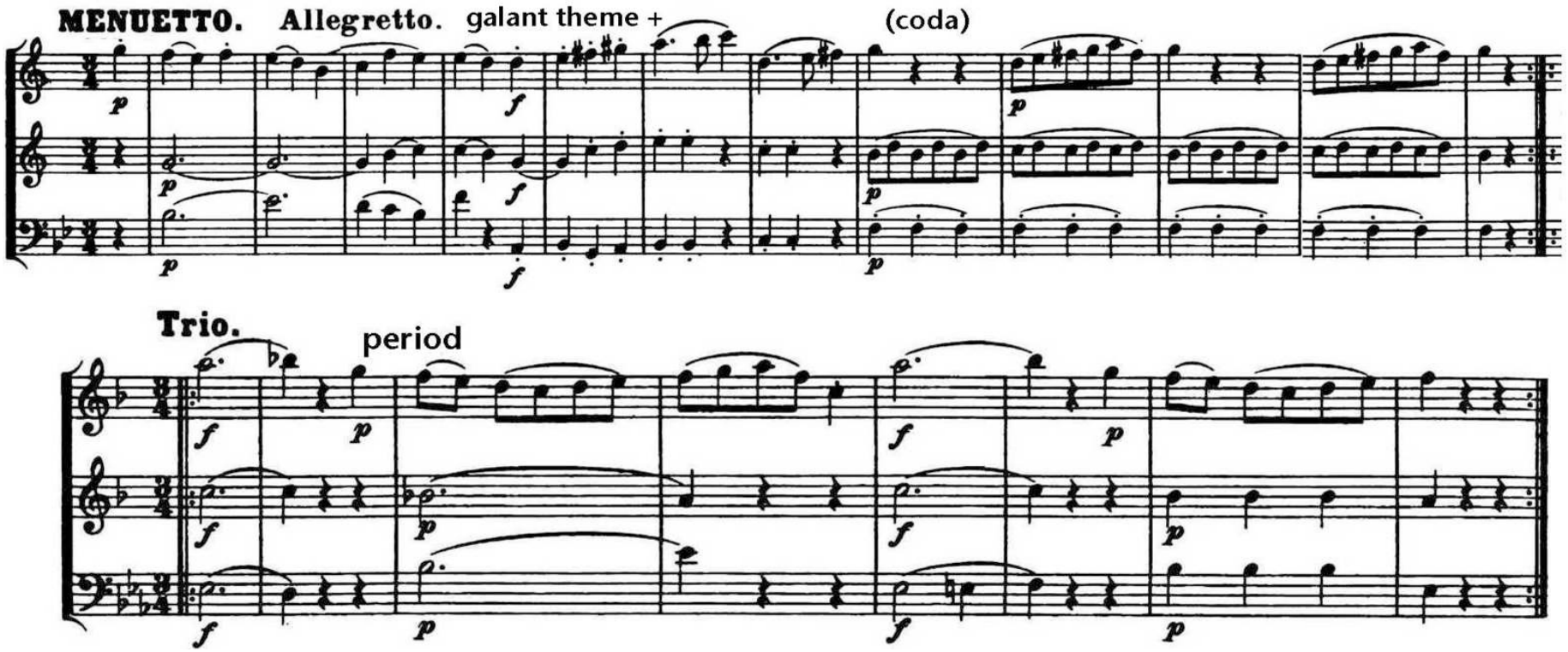


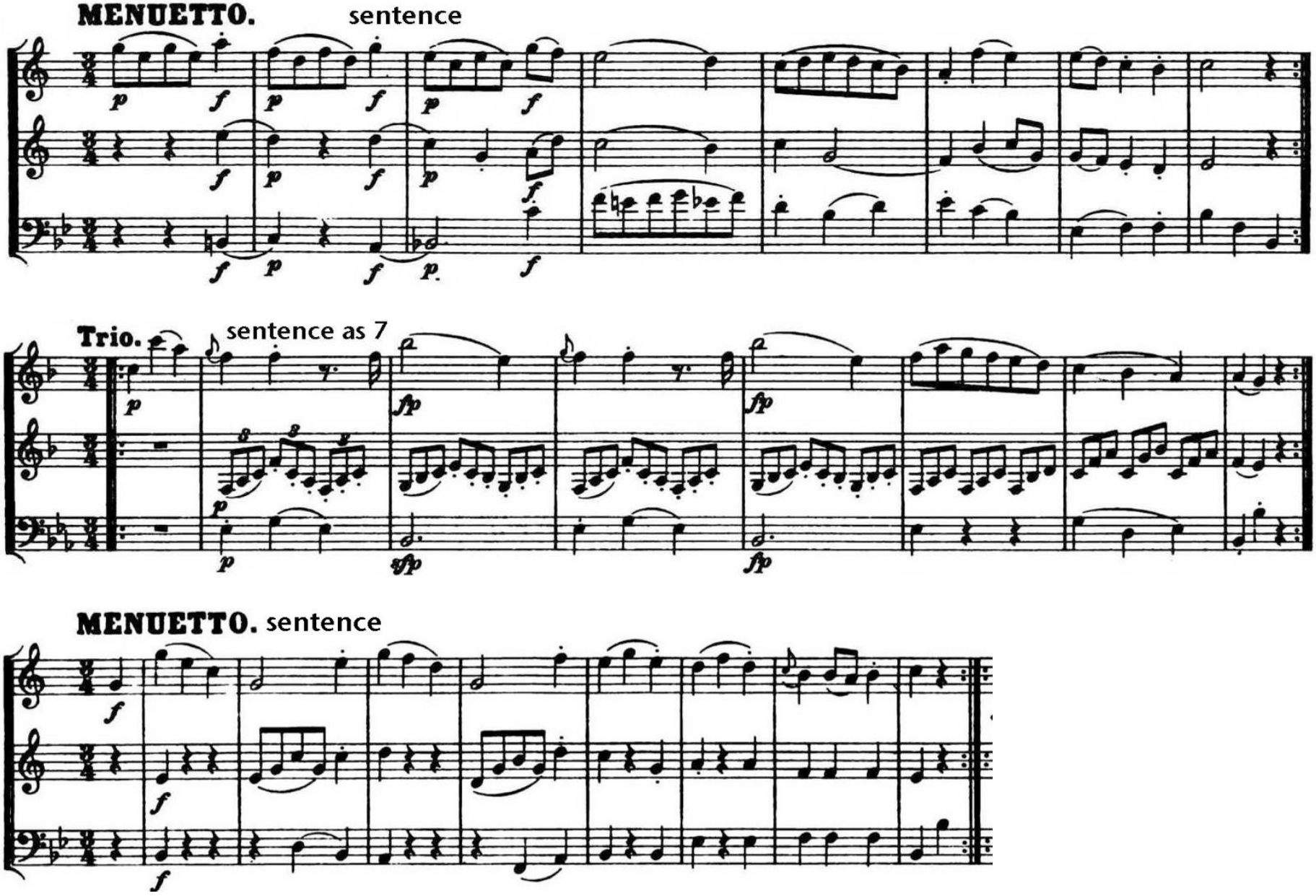
K. 425: Symphony no. 36 (1783)

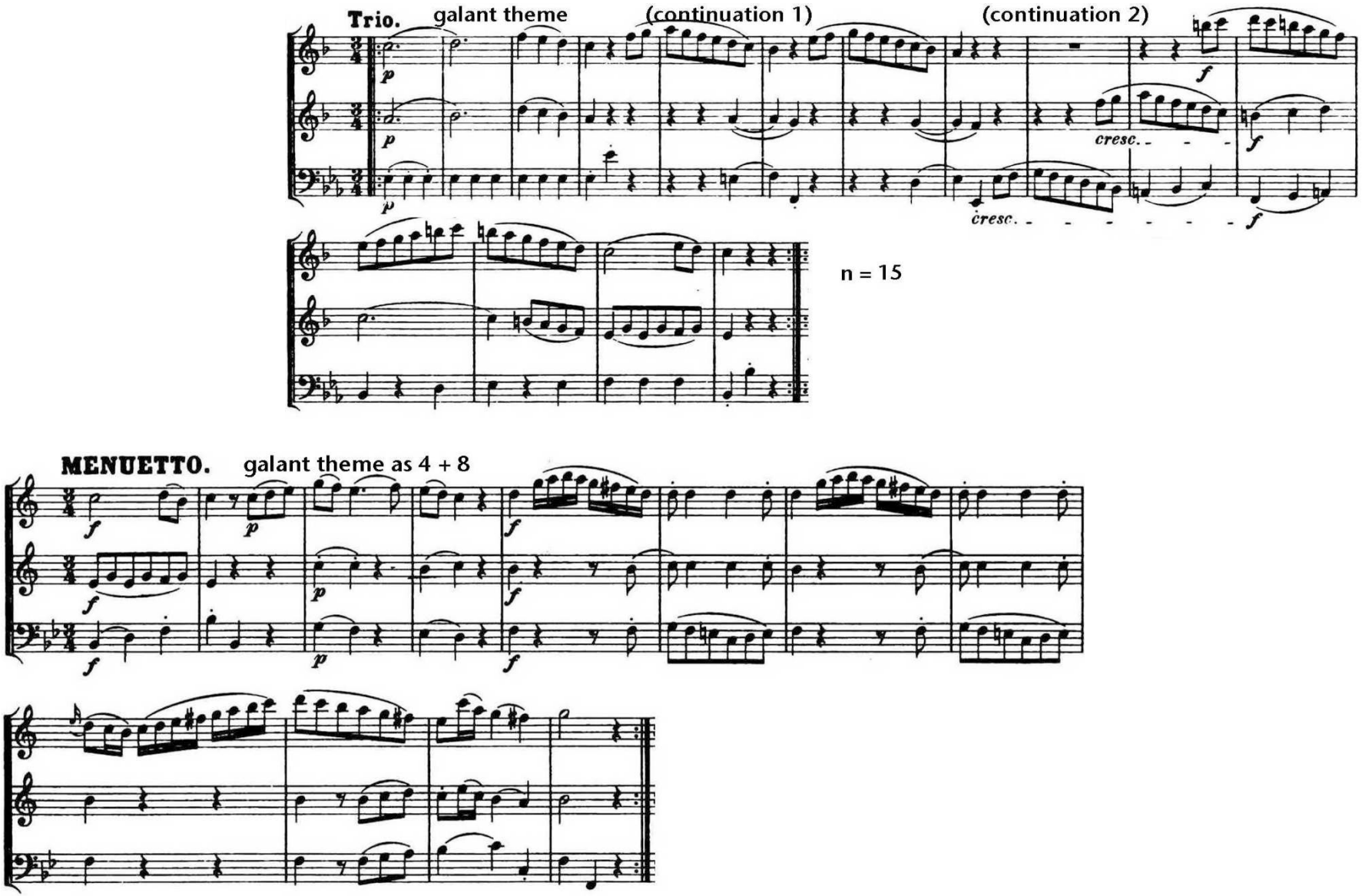


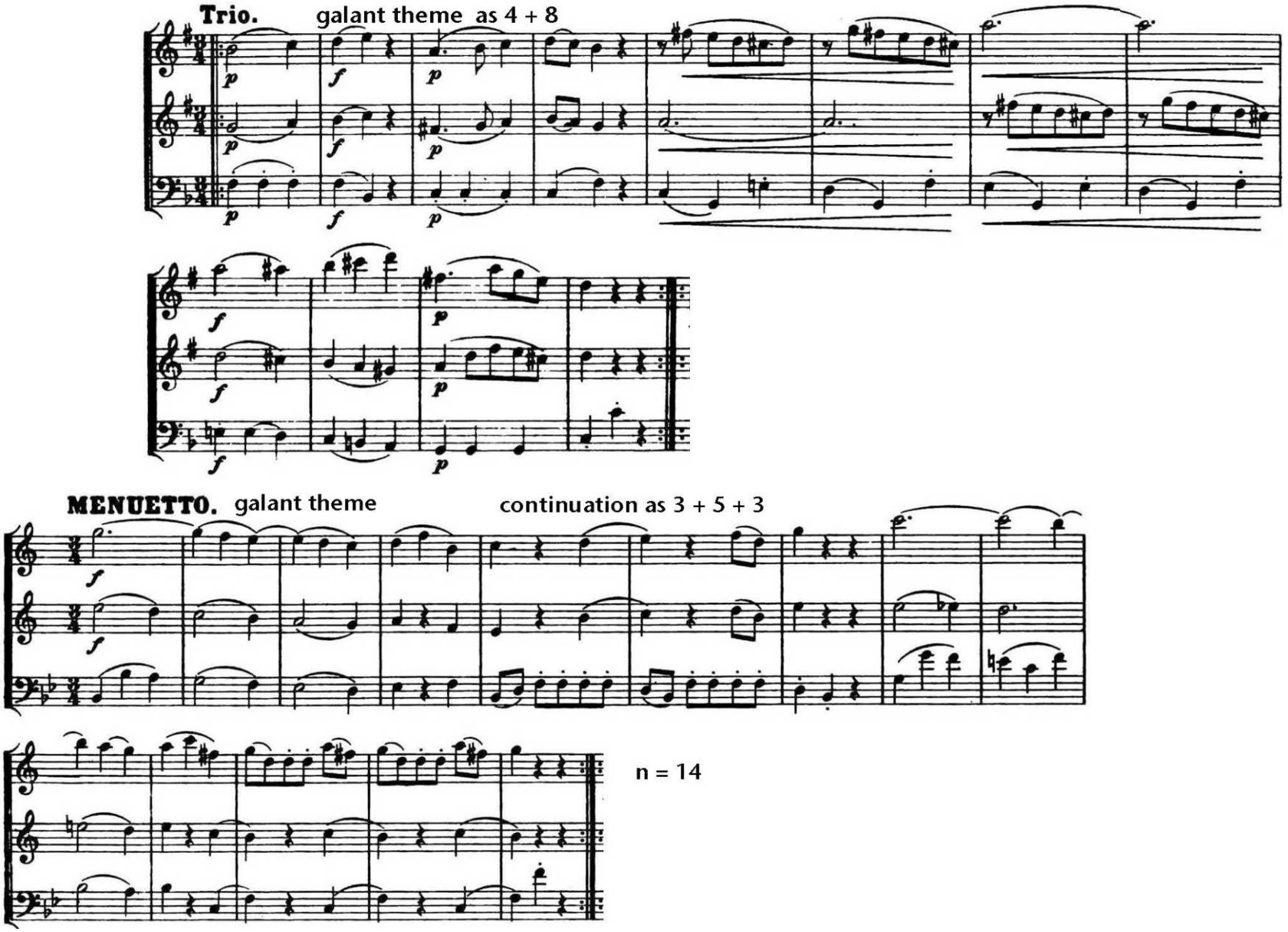


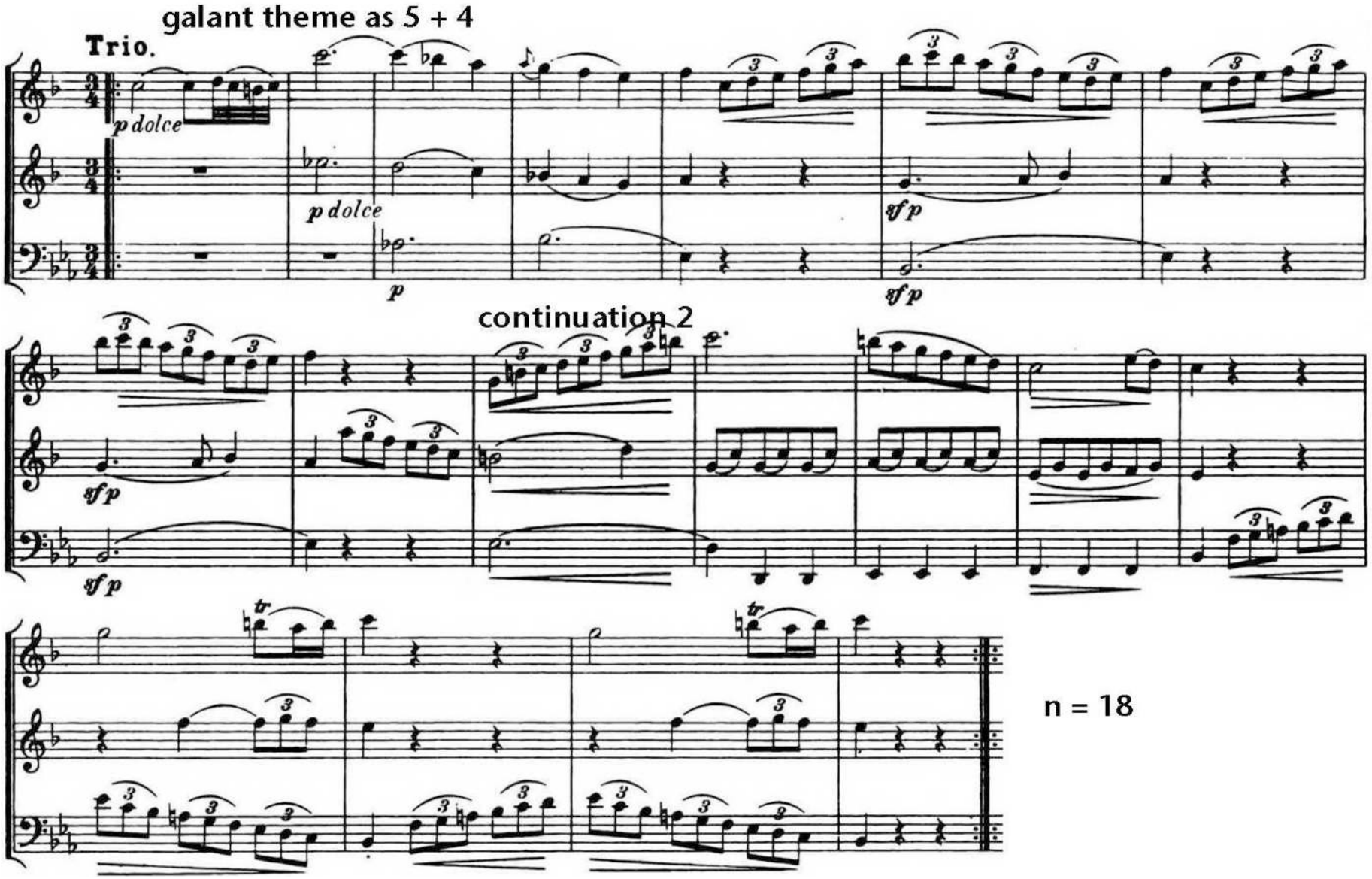
K. 439b: Divertimenti (date uncertain; odd ## often in longer themes). These are numbered Anhang K. 229 in Koechel, first edition.

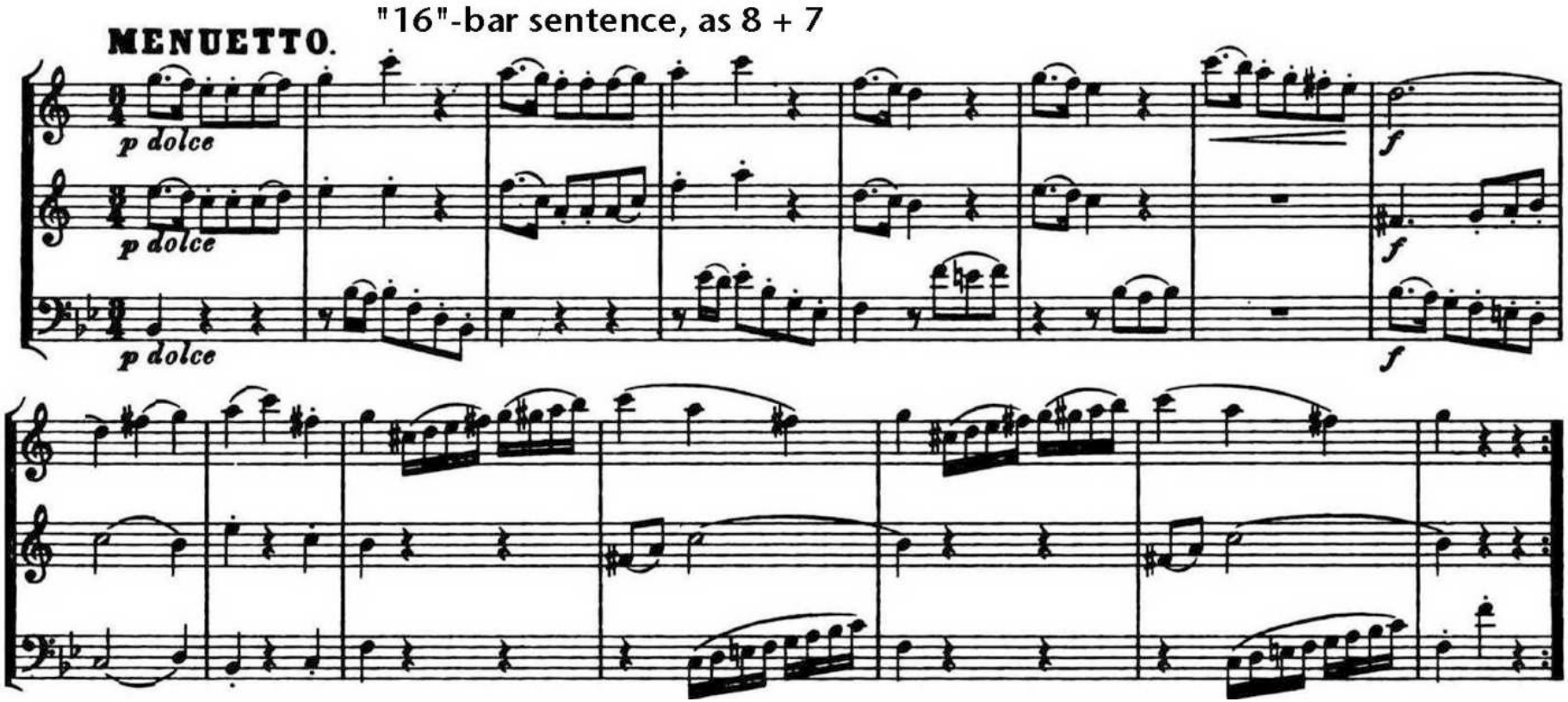


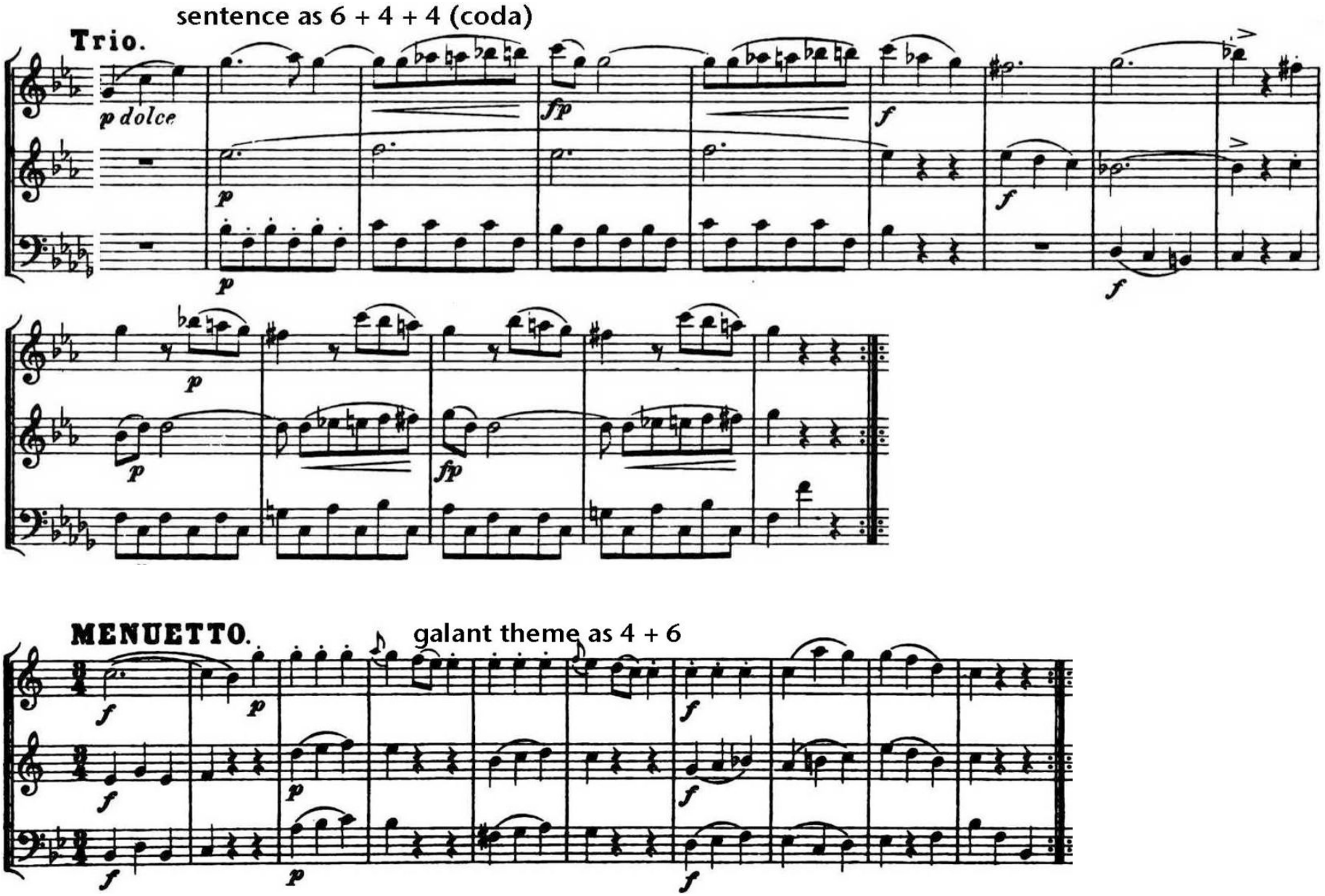

MENUETTO.
sentence
Trio.
sentence as 7
MENUETTO.
sentence

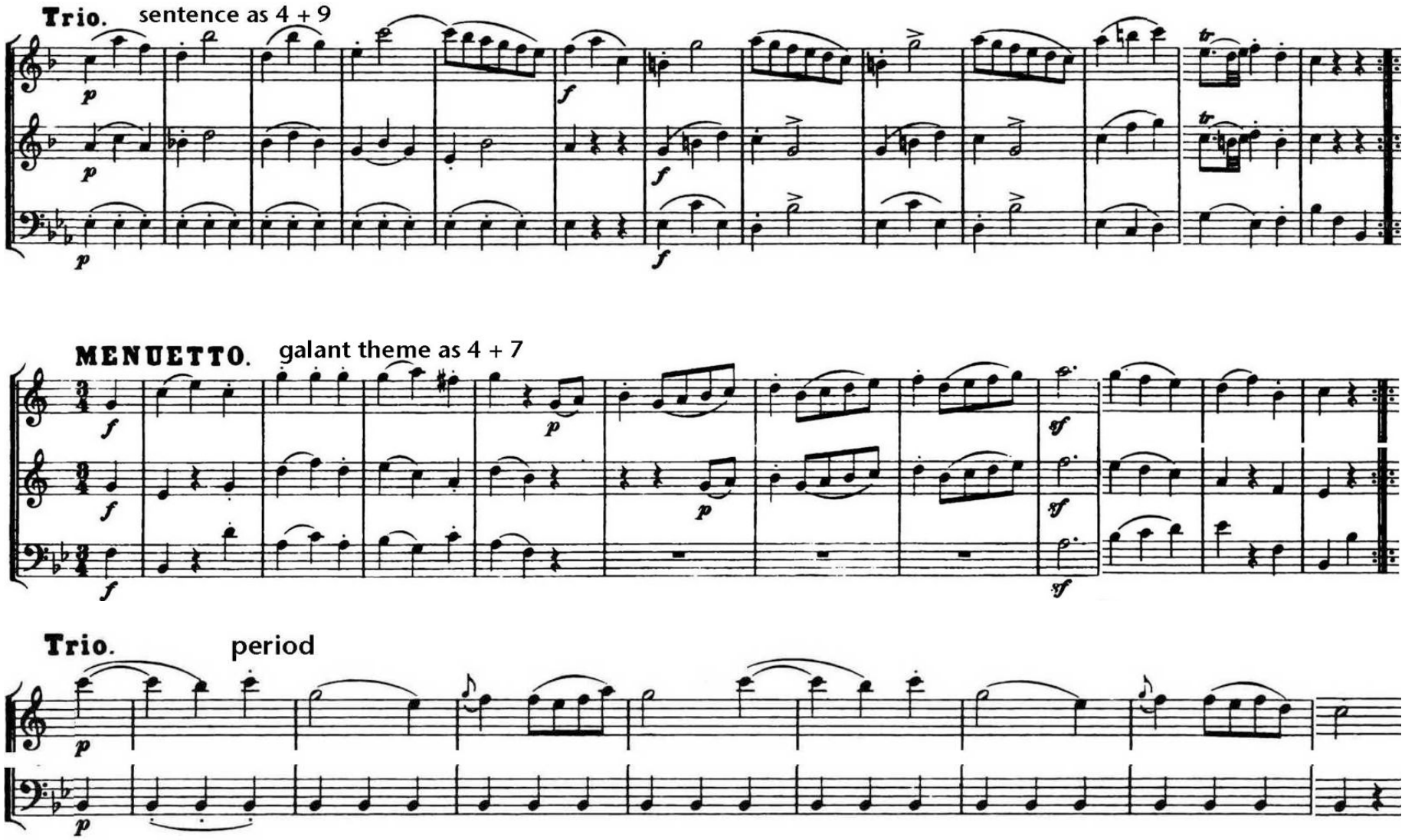

Trio.
galant theme
(continuation 1)
(continuation 2)
cresc.
cresc.
n = 15
MENUETTO.
galant theme as 4 + 8


Trio.
galant theme as 4 + 8
MENUETTO.
galant theme
continuation as 3 + 5 + 3
n = 14

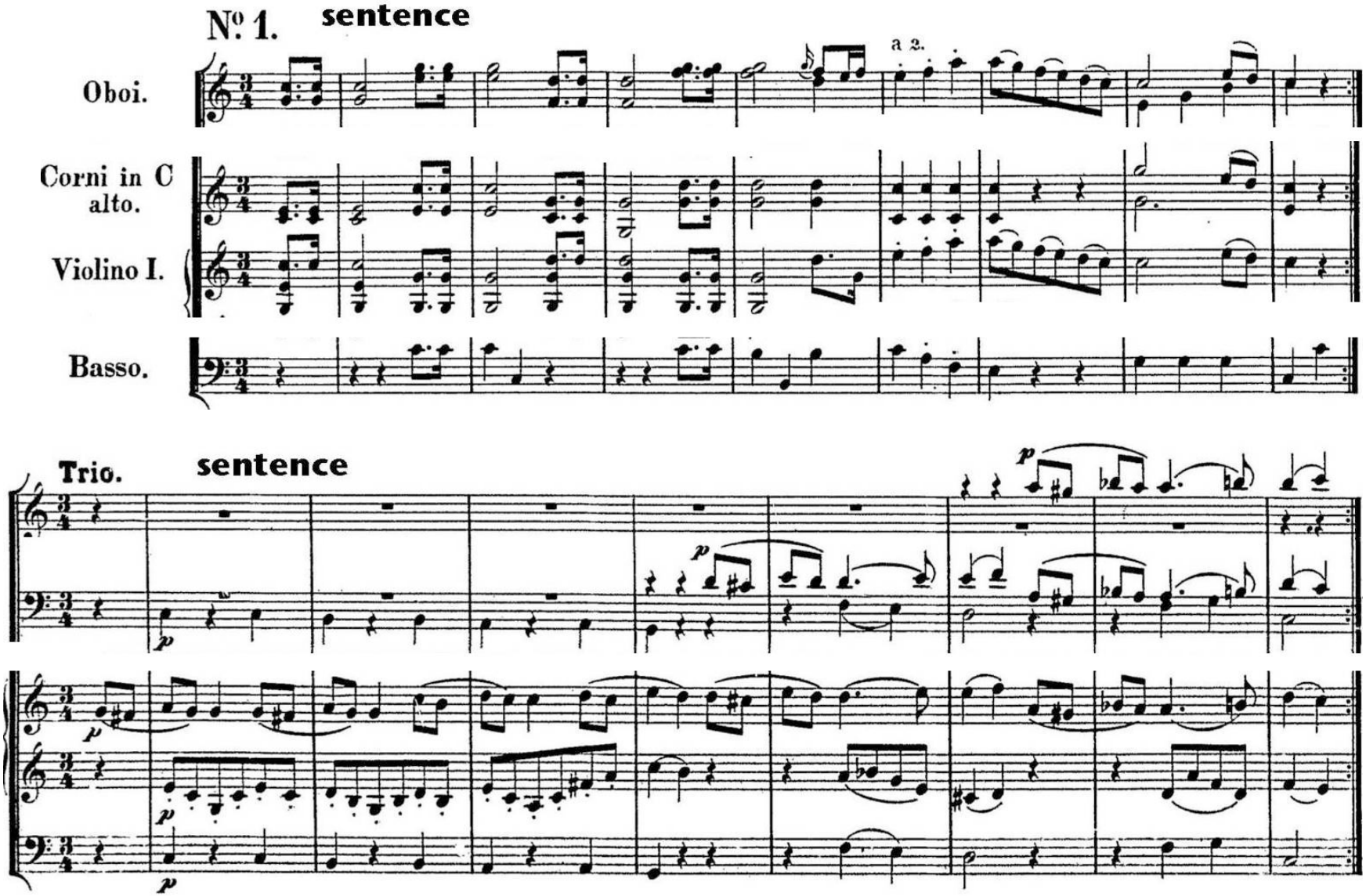

galant theme as 5 + 4
Trio.
p dolce
p dolce
p
sf p
sf p
continuation 2
sf p
sf p
tr
tr
n = 18


"16"-bar sentence, as 8 + 7
MENUETTO.
p dolce
p dolce
p dolce
f
f
f


sentence as 6 + 4 + 4 (coda)
Trio.
p dolce
MENUETTO.
galant theme as 4 + 6


Trio.
sentence as 4 + 9
MENUETTO.
galant theme as 4 + 7
Trio.
period

K. 461: Menuets -- independent set (1784)



antecedent + continuation

Nº. 2.

a 2.

Oboi.

Violino I.

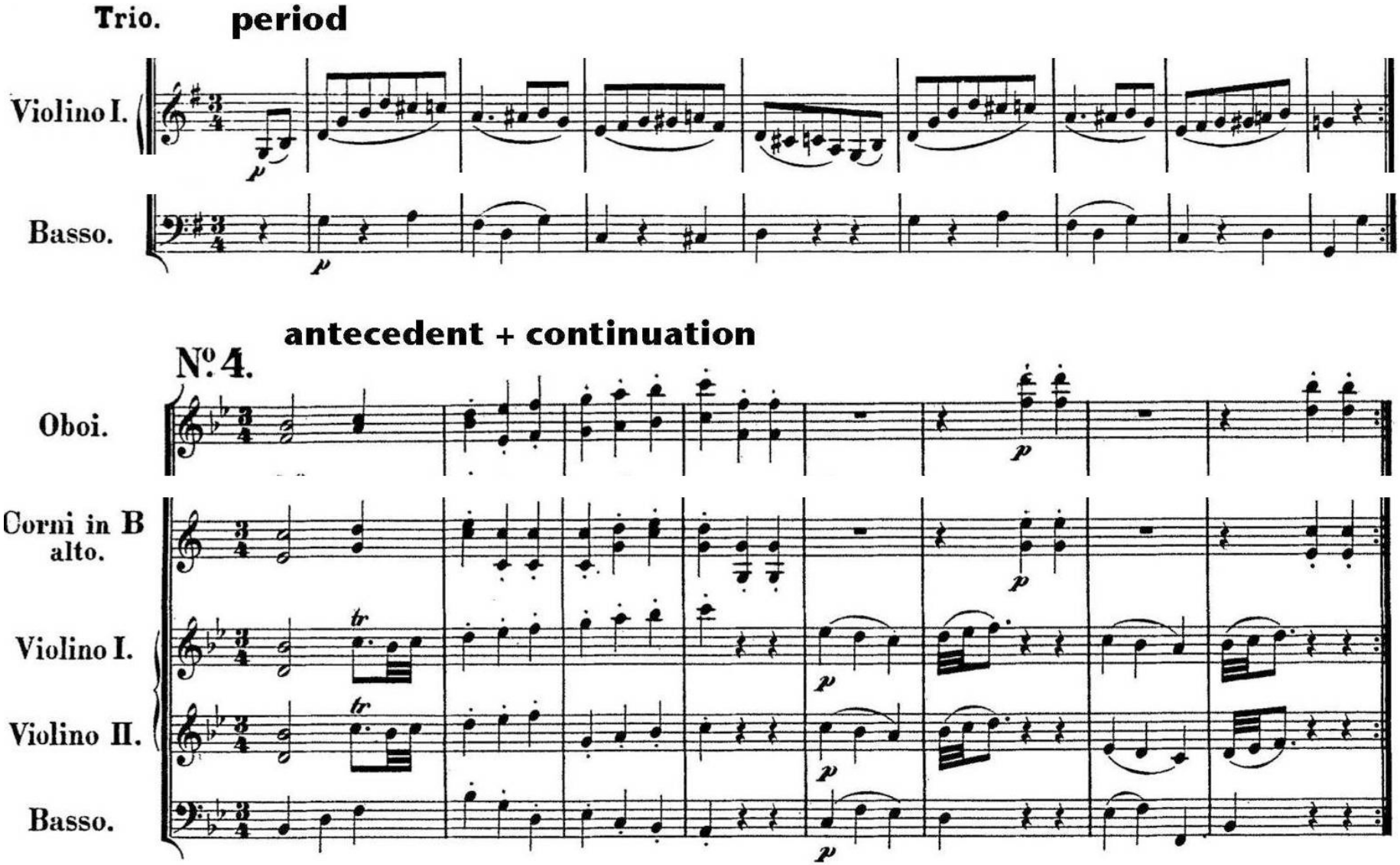
Basso.

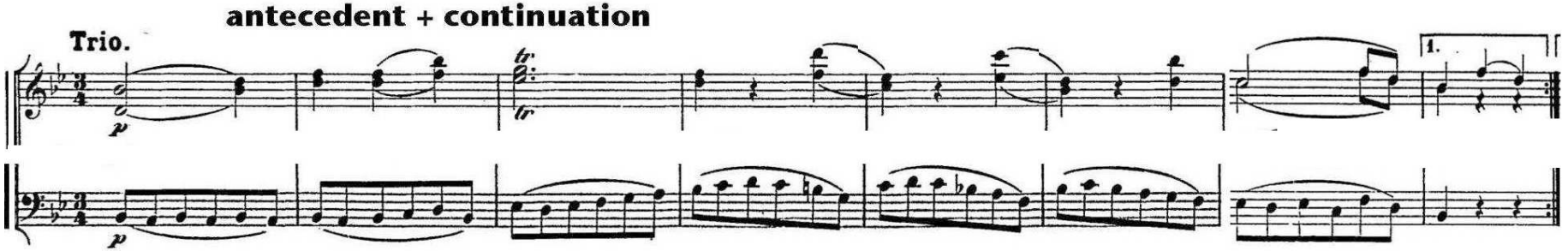
Trio. **antecedent + continuation**

Nº. 3. **sentence**

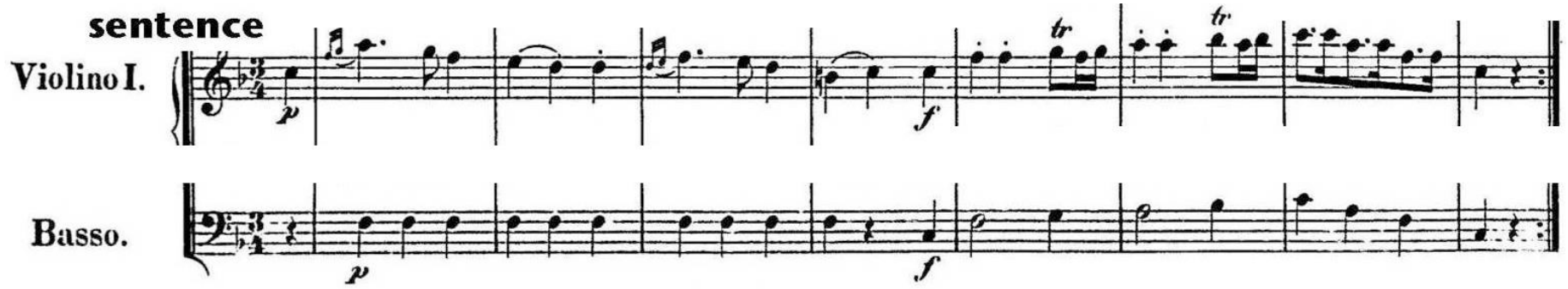
Violino I.

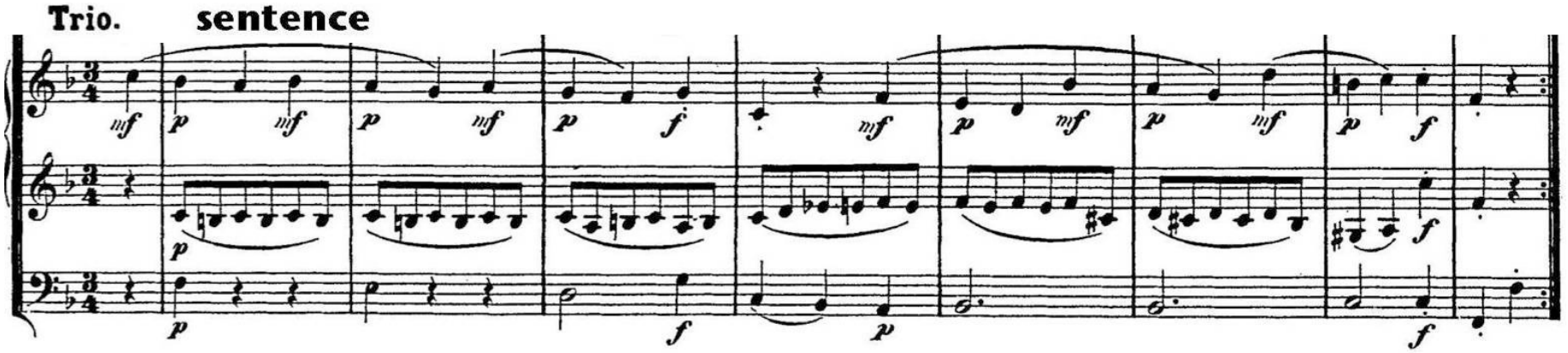
Basso.


Trio.
period
Violino I.
Basso.
antecedent + continuation
No. 4.
Oboi.
Corni in B alto.
Violino I.
Violino II.
Basso.

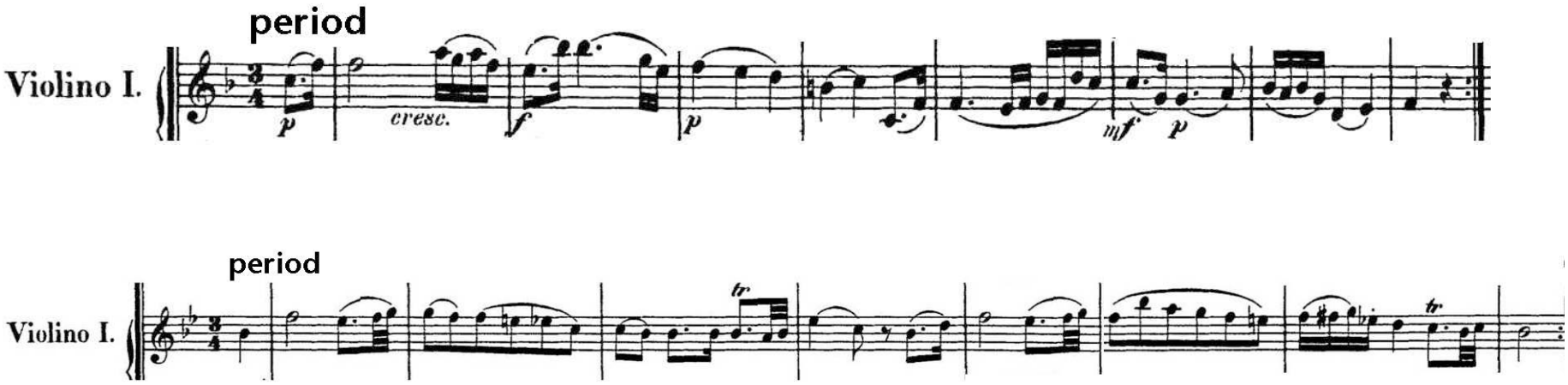

antecedent + continuation
Trio.
1.

N.5:


sentence
Violino I.
Basso.

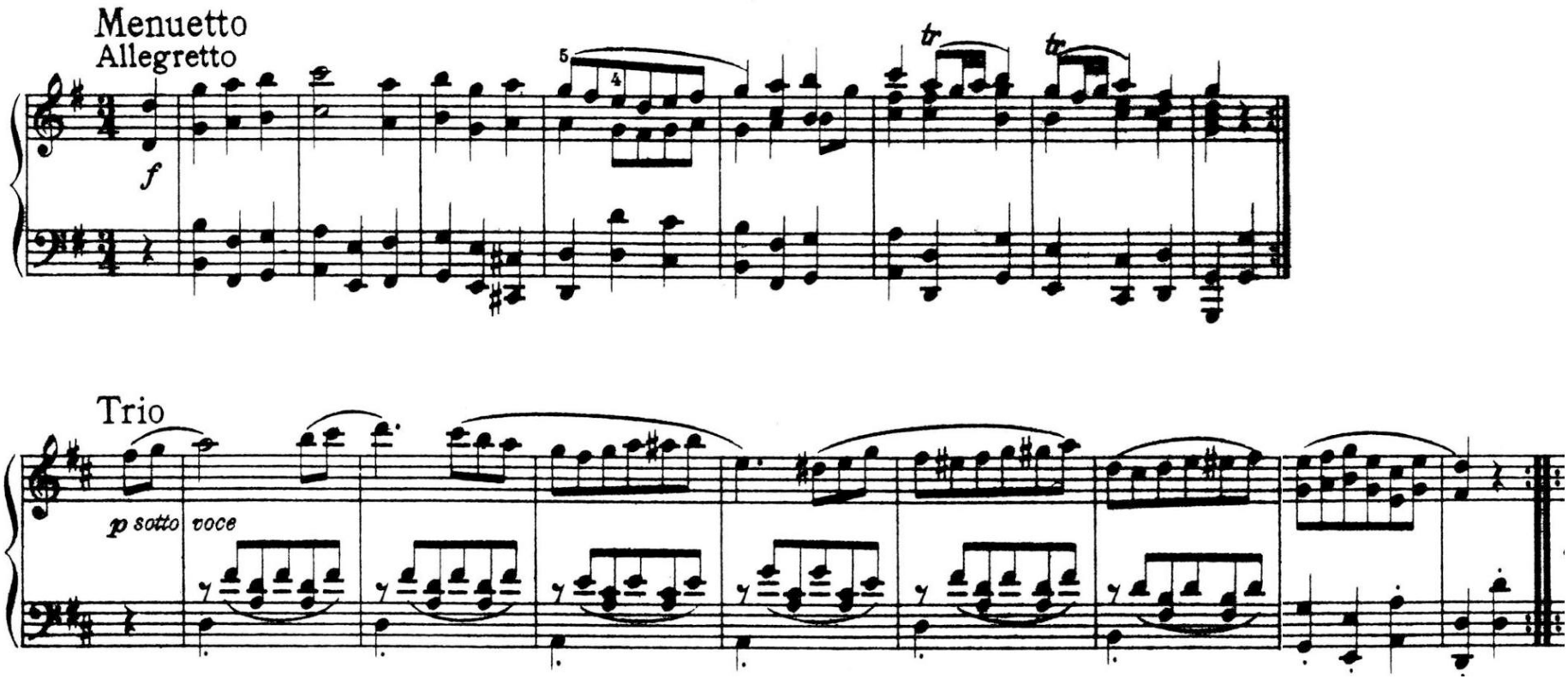

Trio.
sentence

K. 463: Menuets -- (1784)

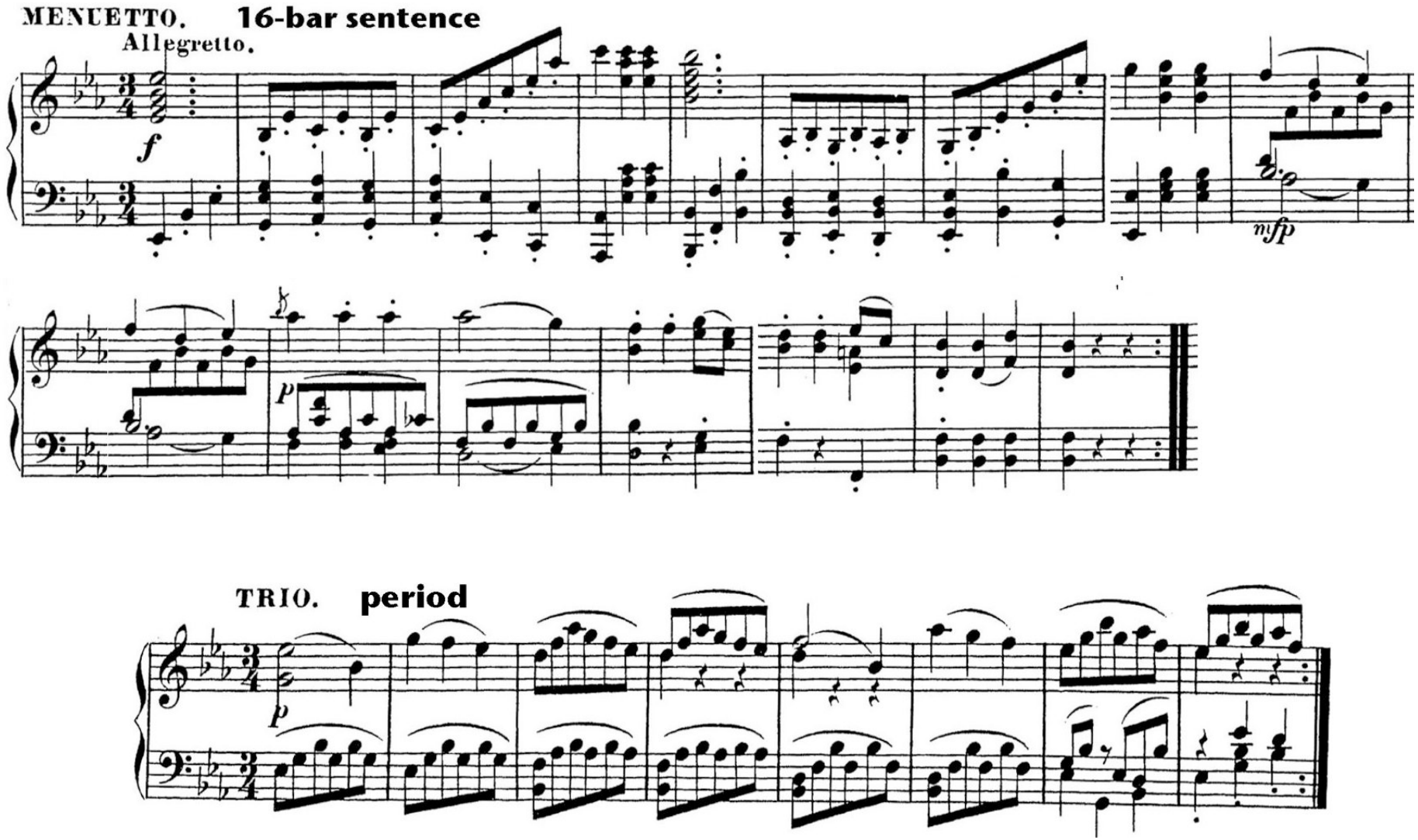


Fifth group: K. 504 through K. 604

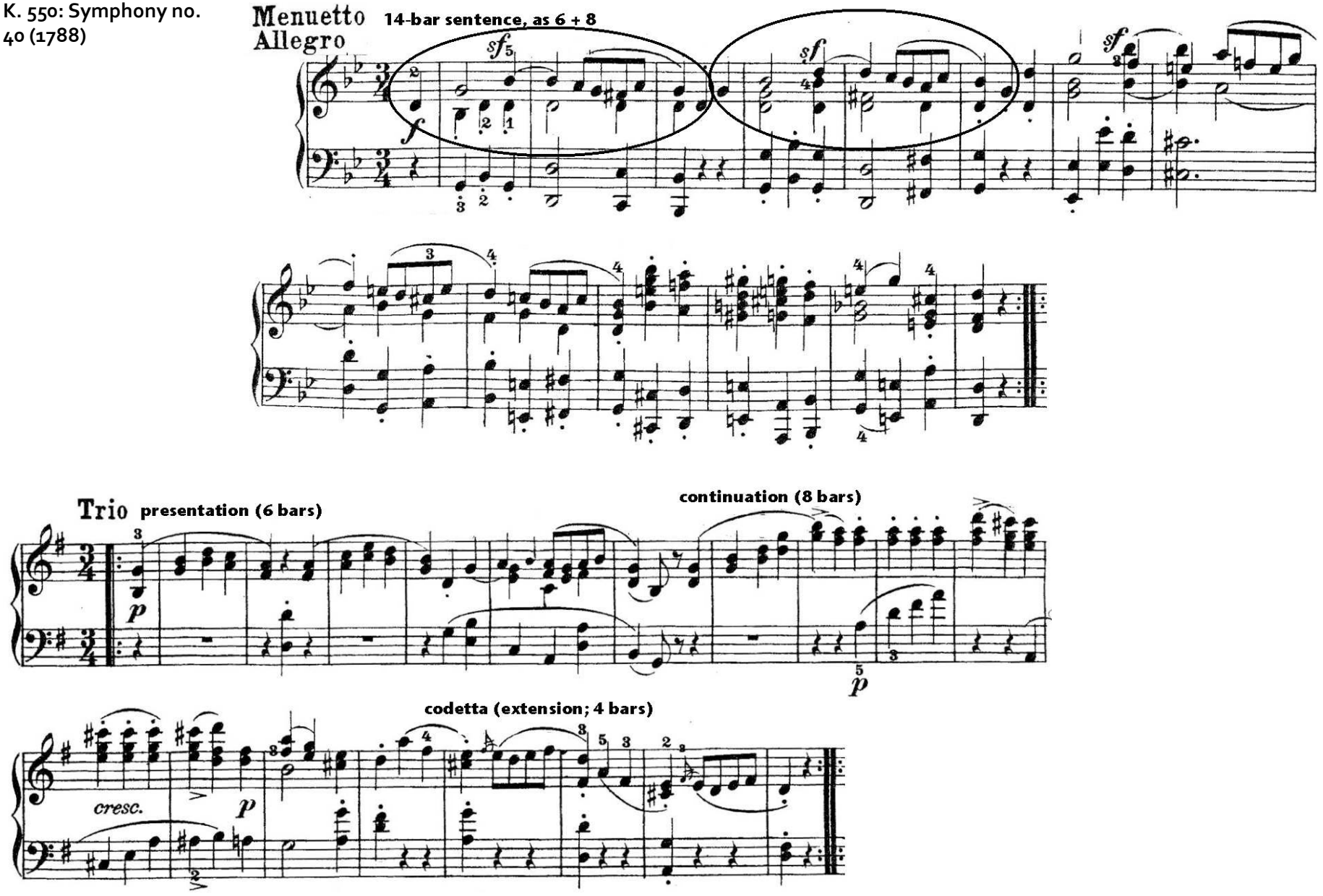
K. 525: Serenade (1787)



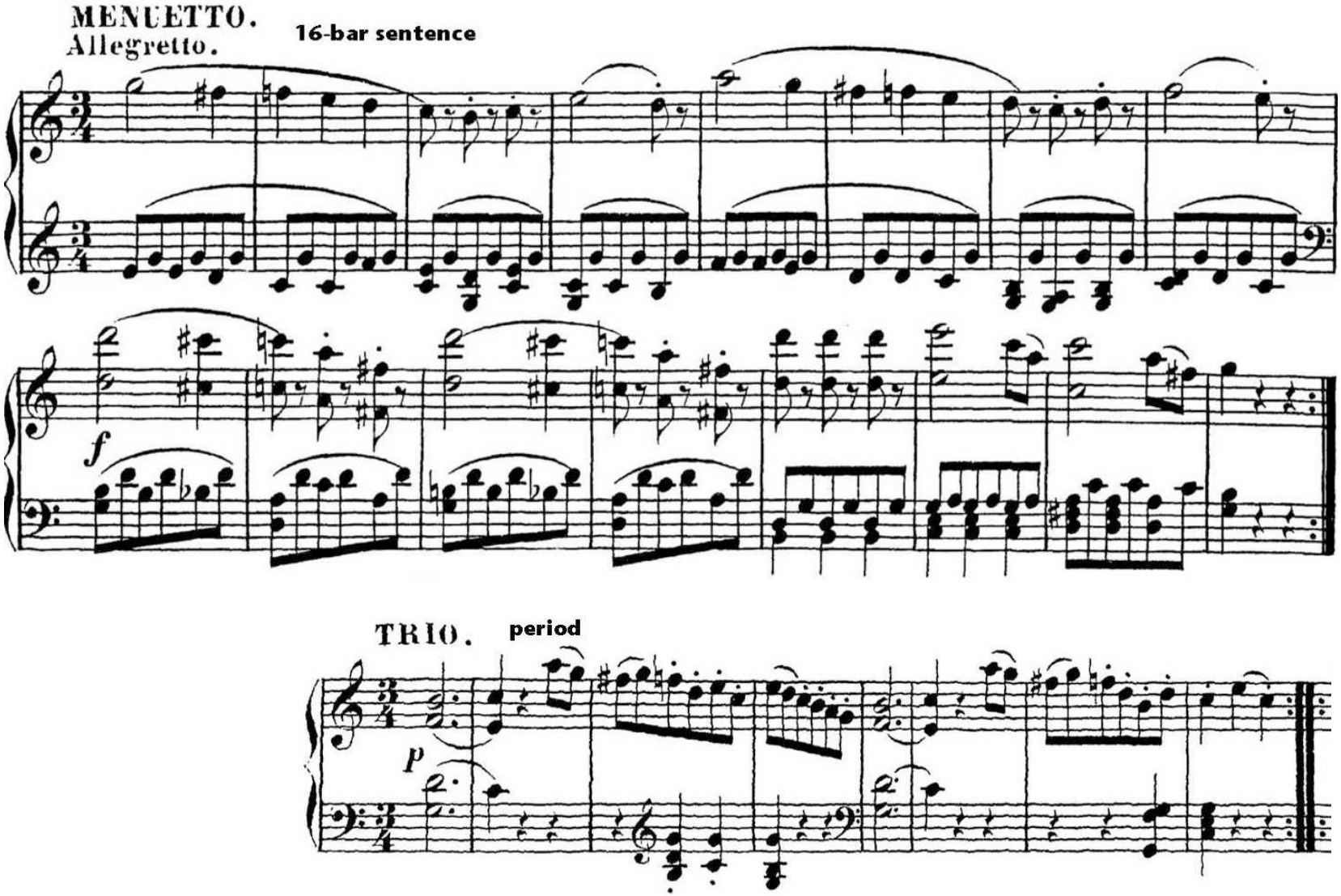
K. 543: Symphony no. 39 (1788)



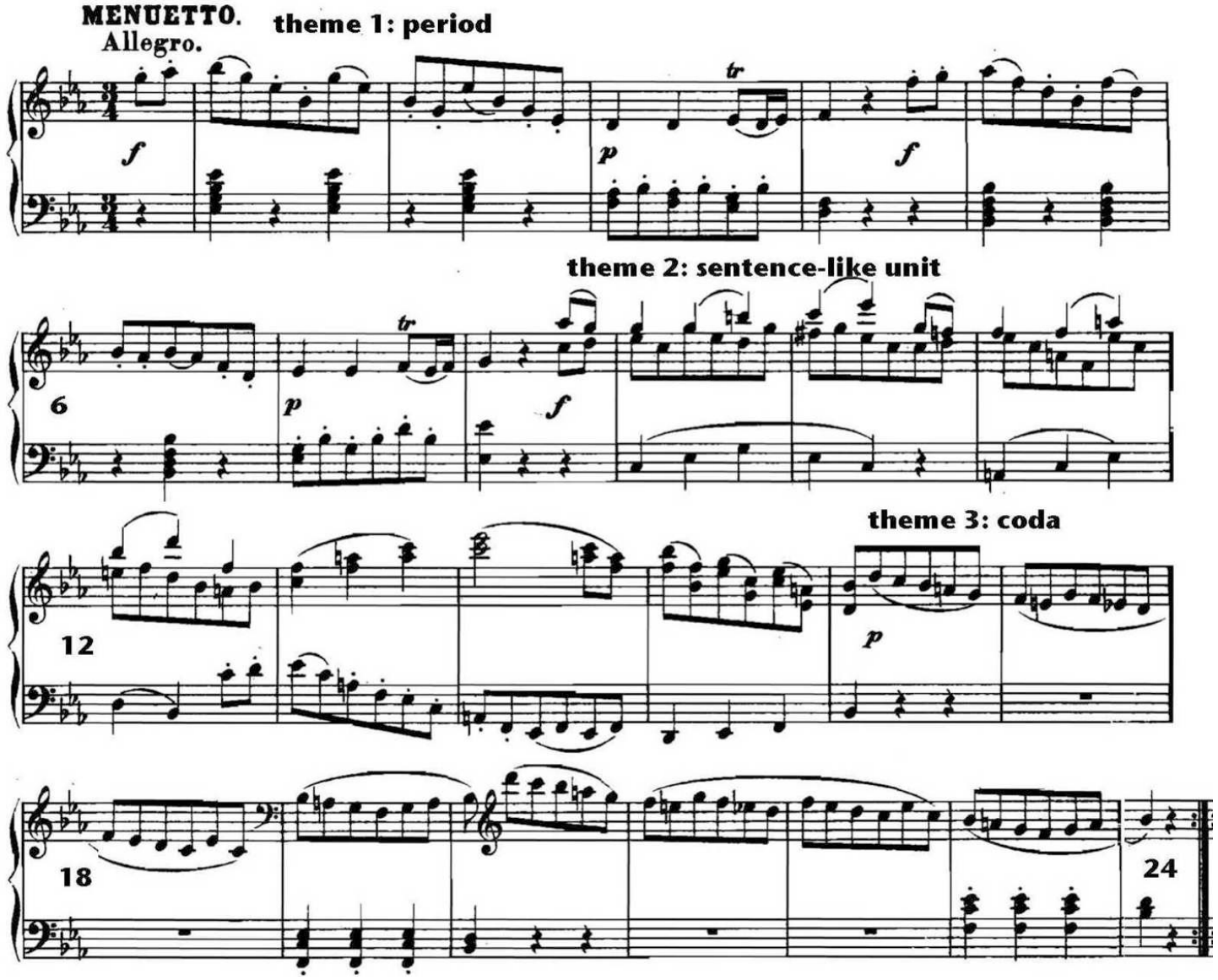
K. 550: Symphony no. 40 (1788)

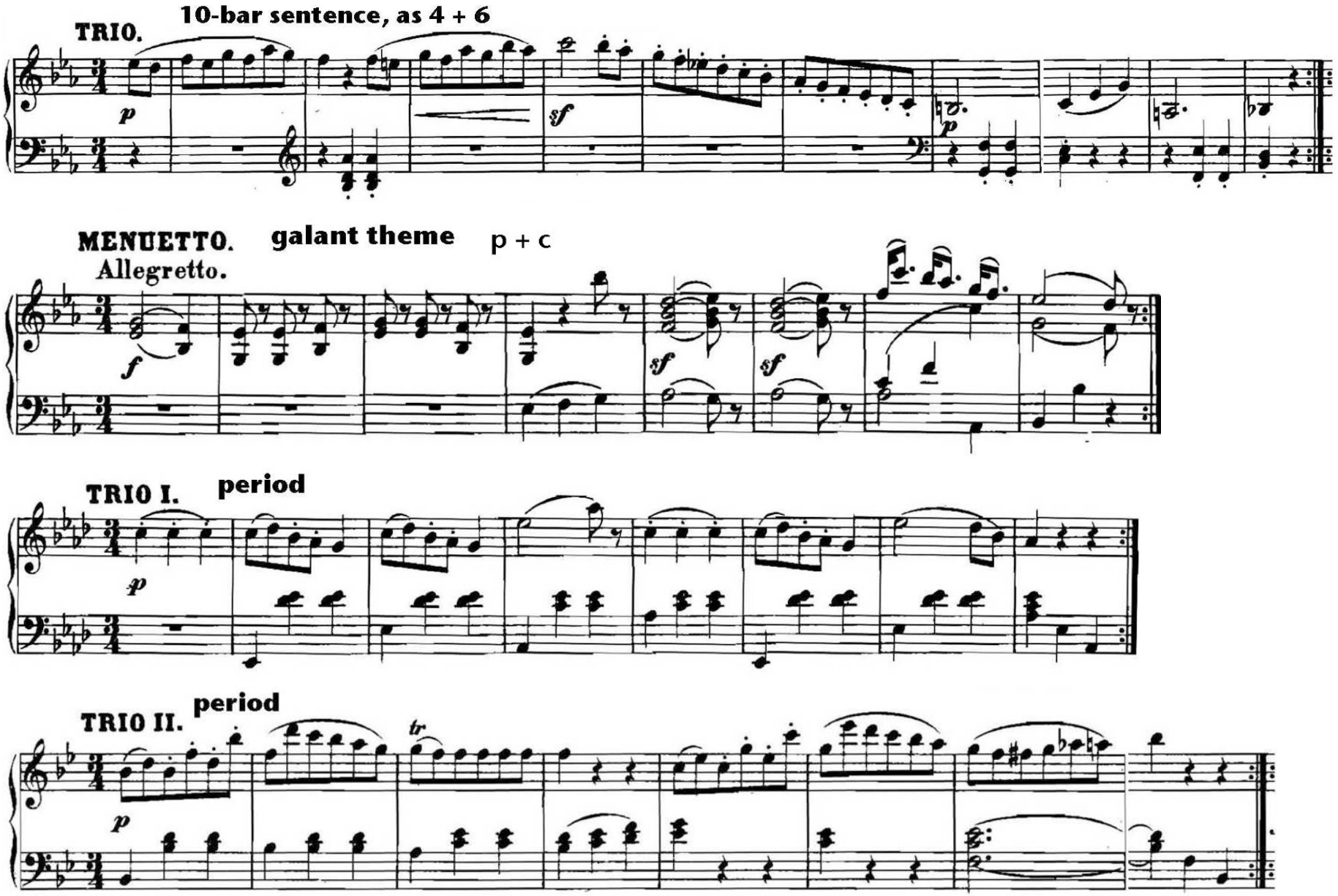


K. 551: Symphony no. 41 (1788)

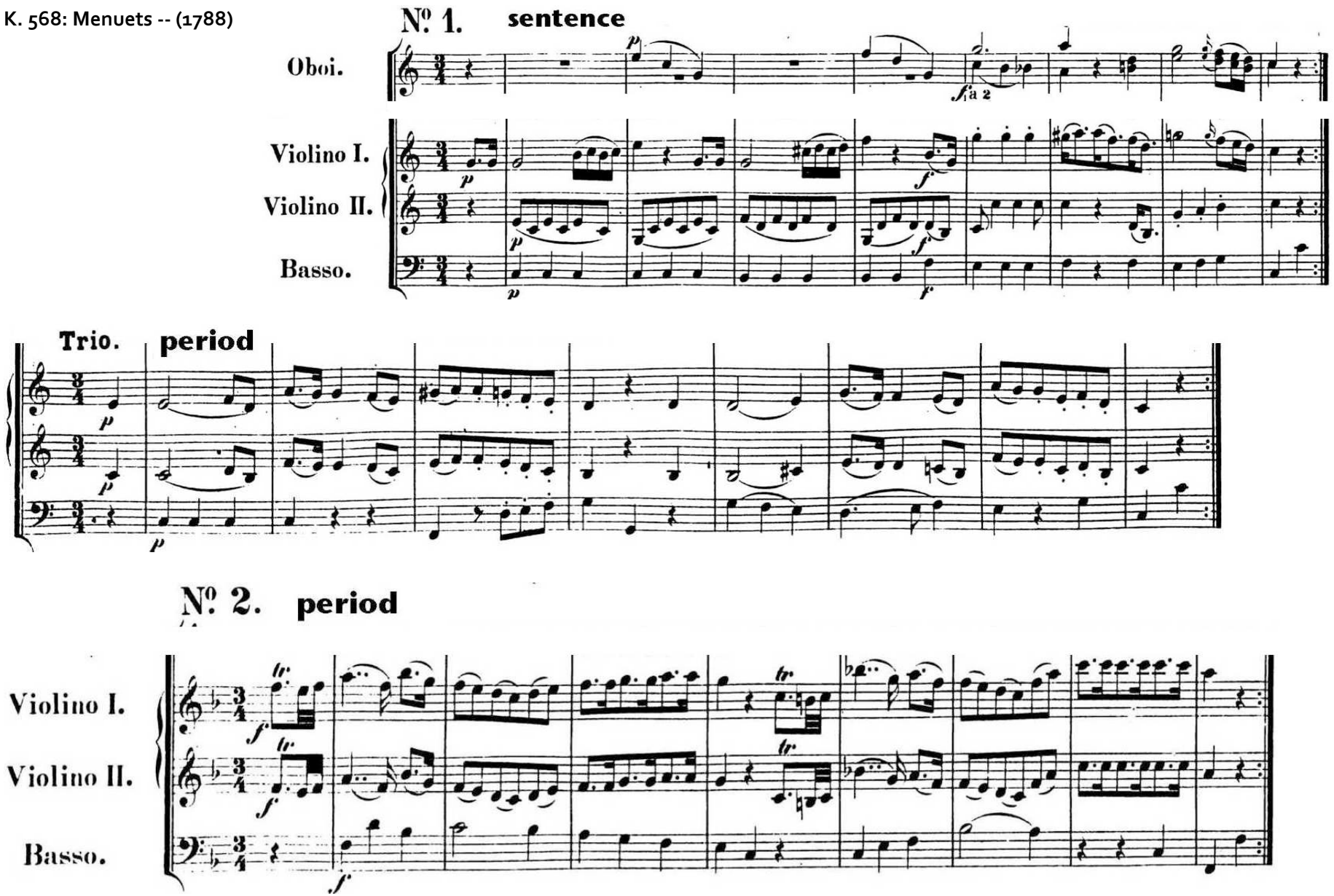


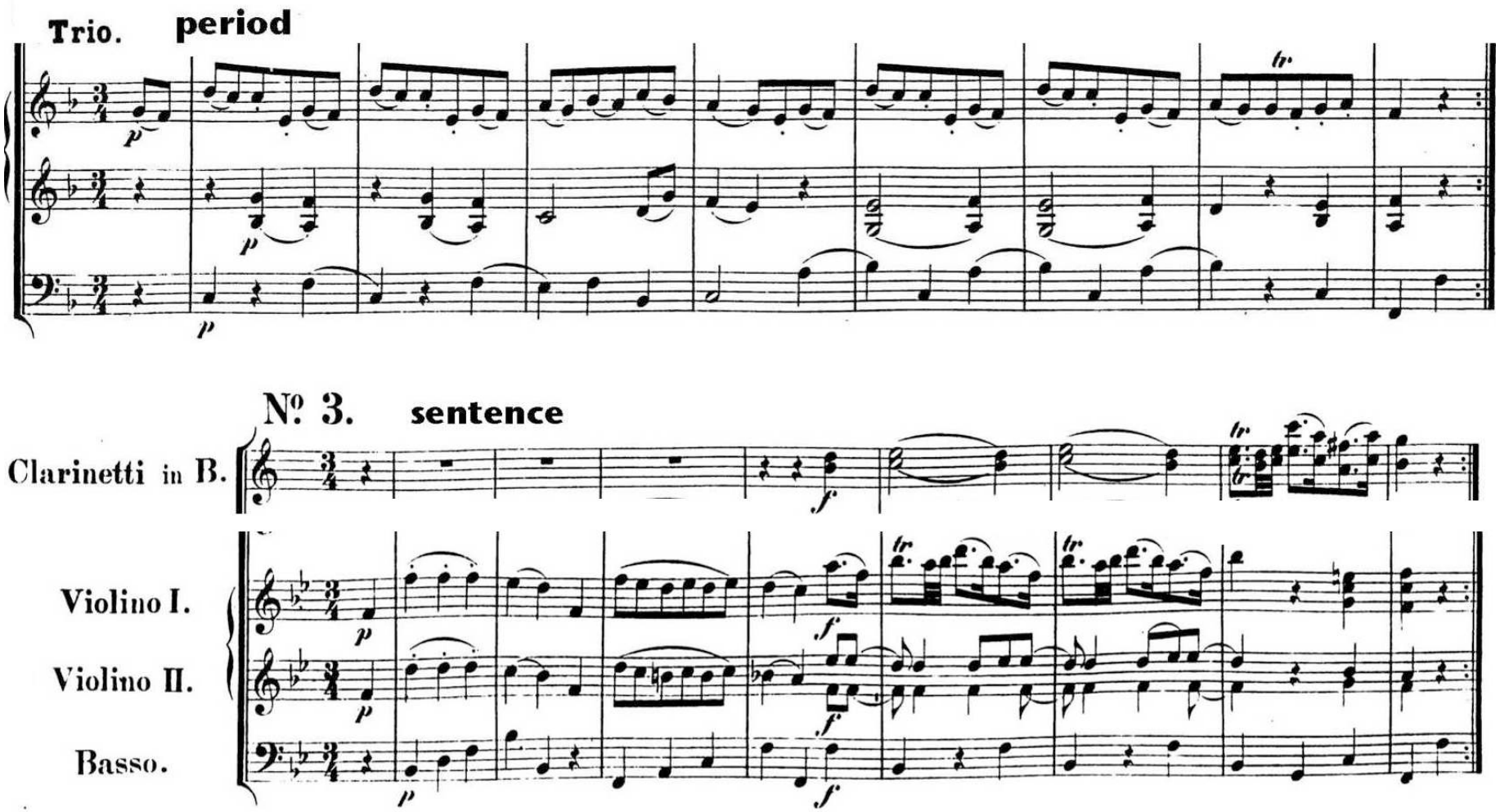
K. 563: Divertimento (1788)

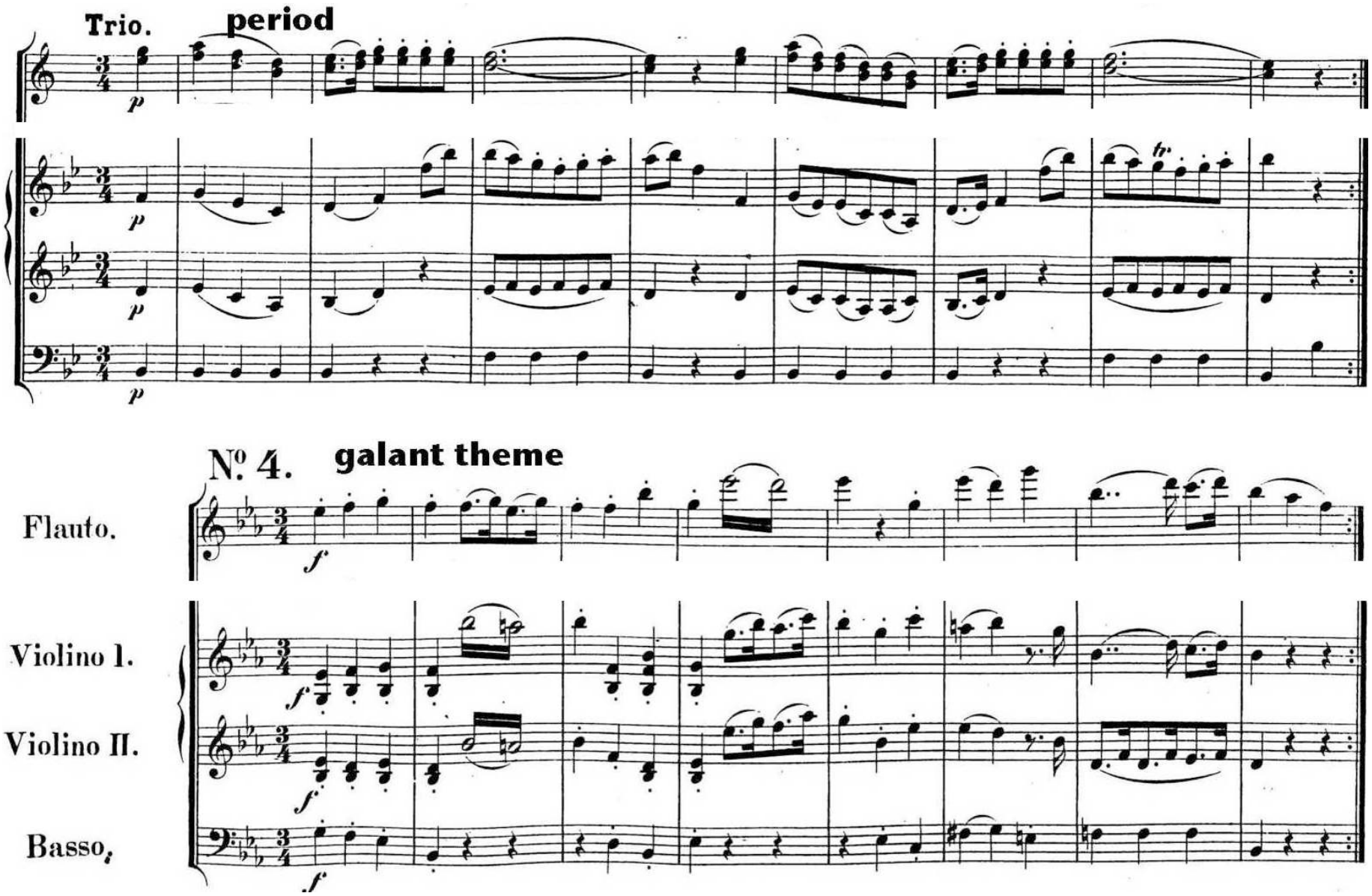


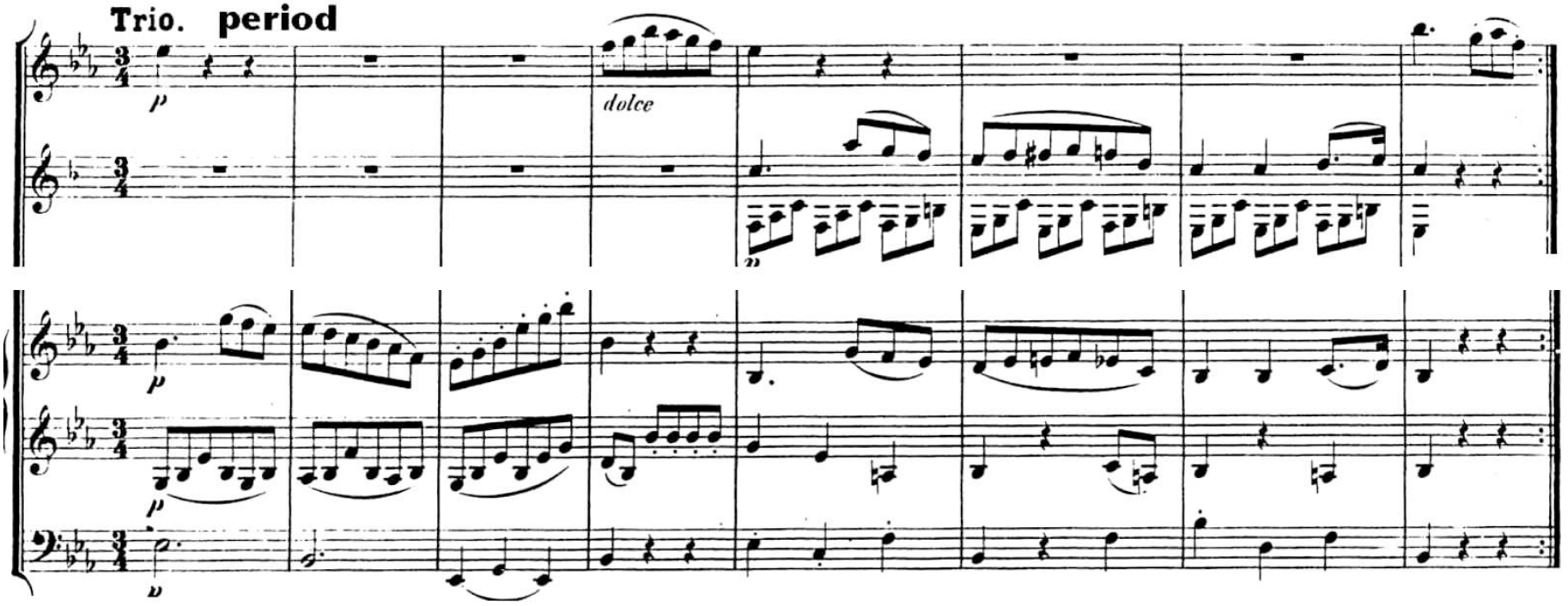

TRIO.
10-bar sentence, as 4 + 6
MENUETTO.
Allegretto.
galant theme
p + c
TRIO I.
period
TRIO II.
period

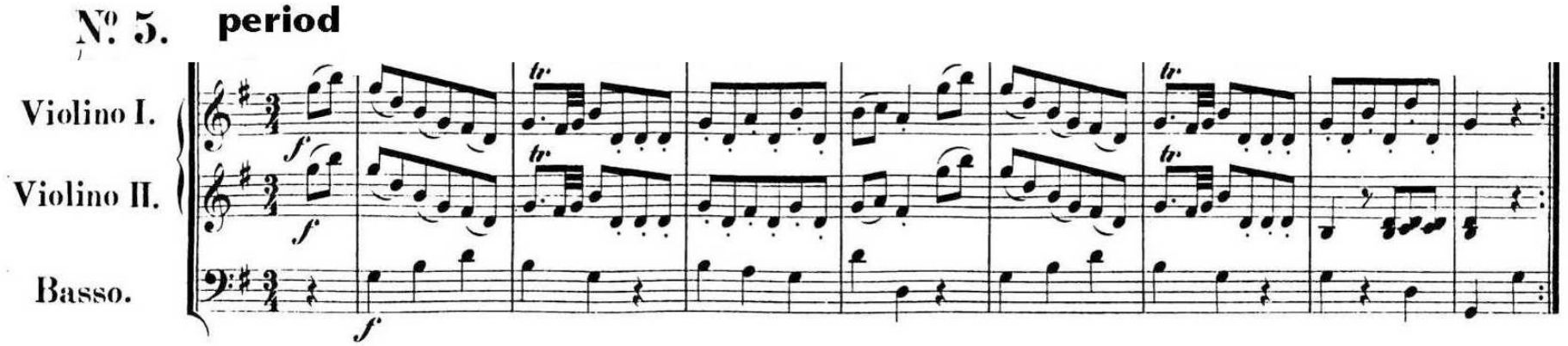
K. 568: Menuets -- (1788)

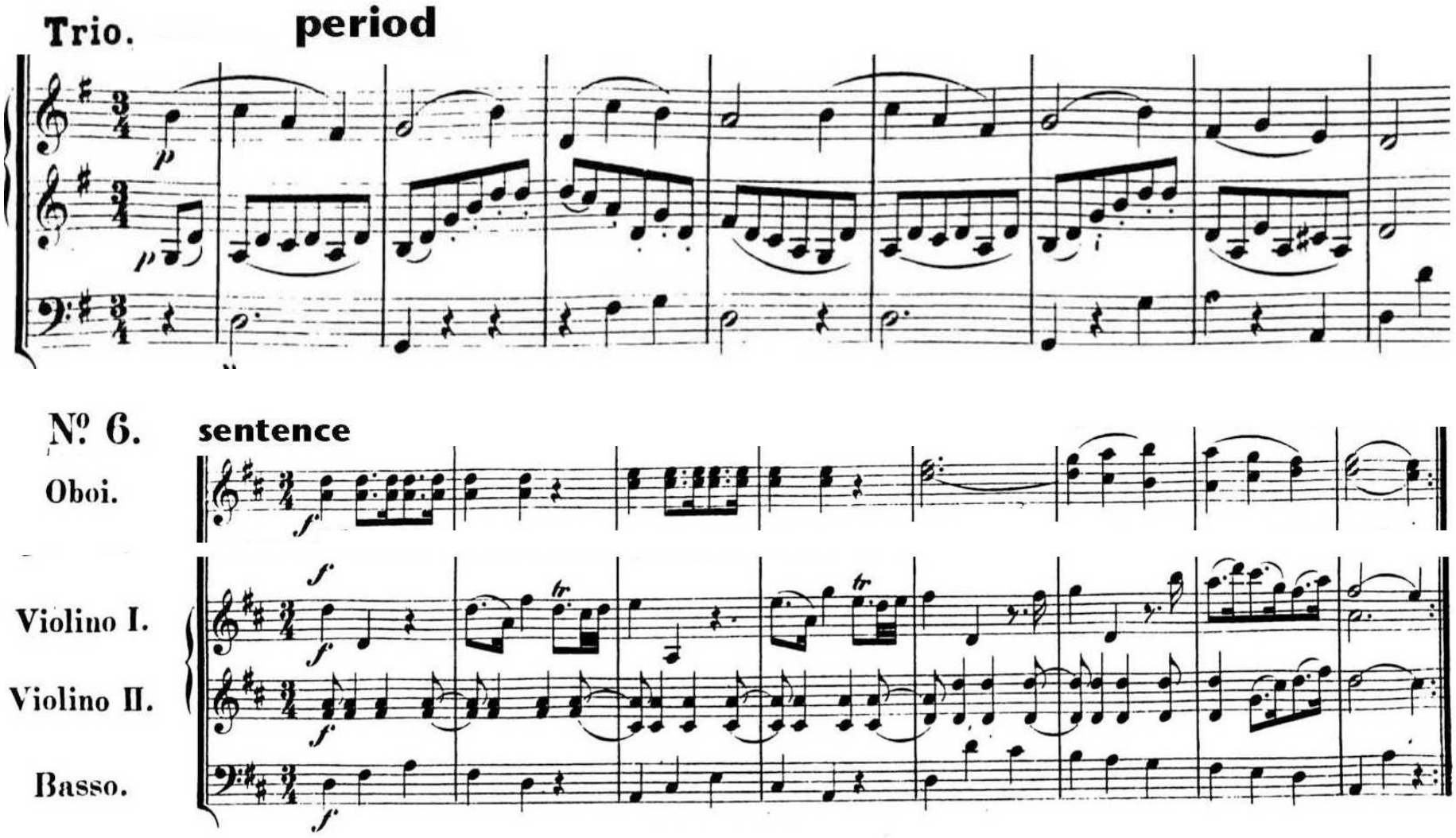


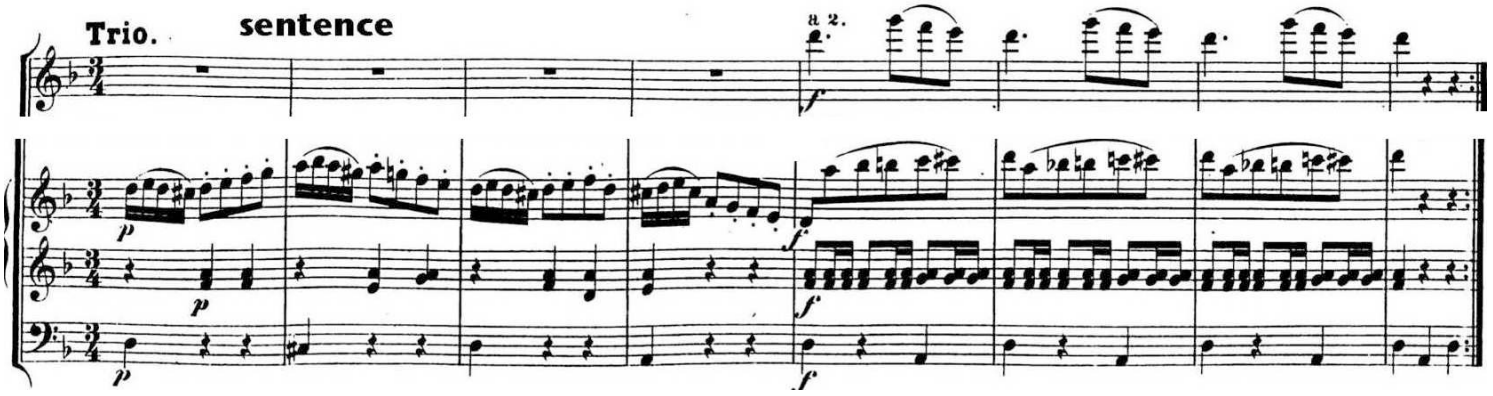

Trio.
period
Nº 3.
sentence
Clarinetti in B.
Violino I.
Violino II.
Basso.

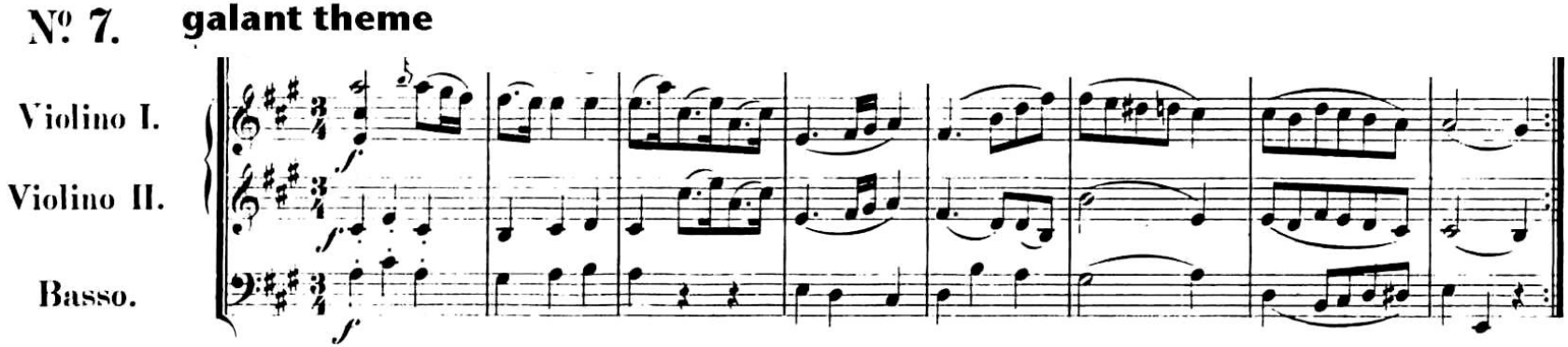

Trio.
period
p
p
p
p
Nº 4.
galant theme
Flauto.
f
Violino I.
Violino II.
Basso.
f
f
f

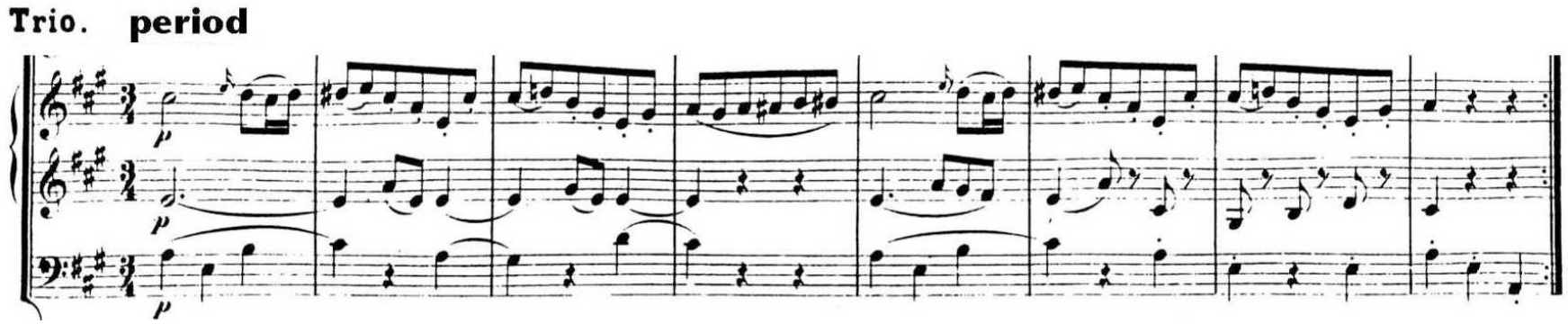

Trio. period
dolce

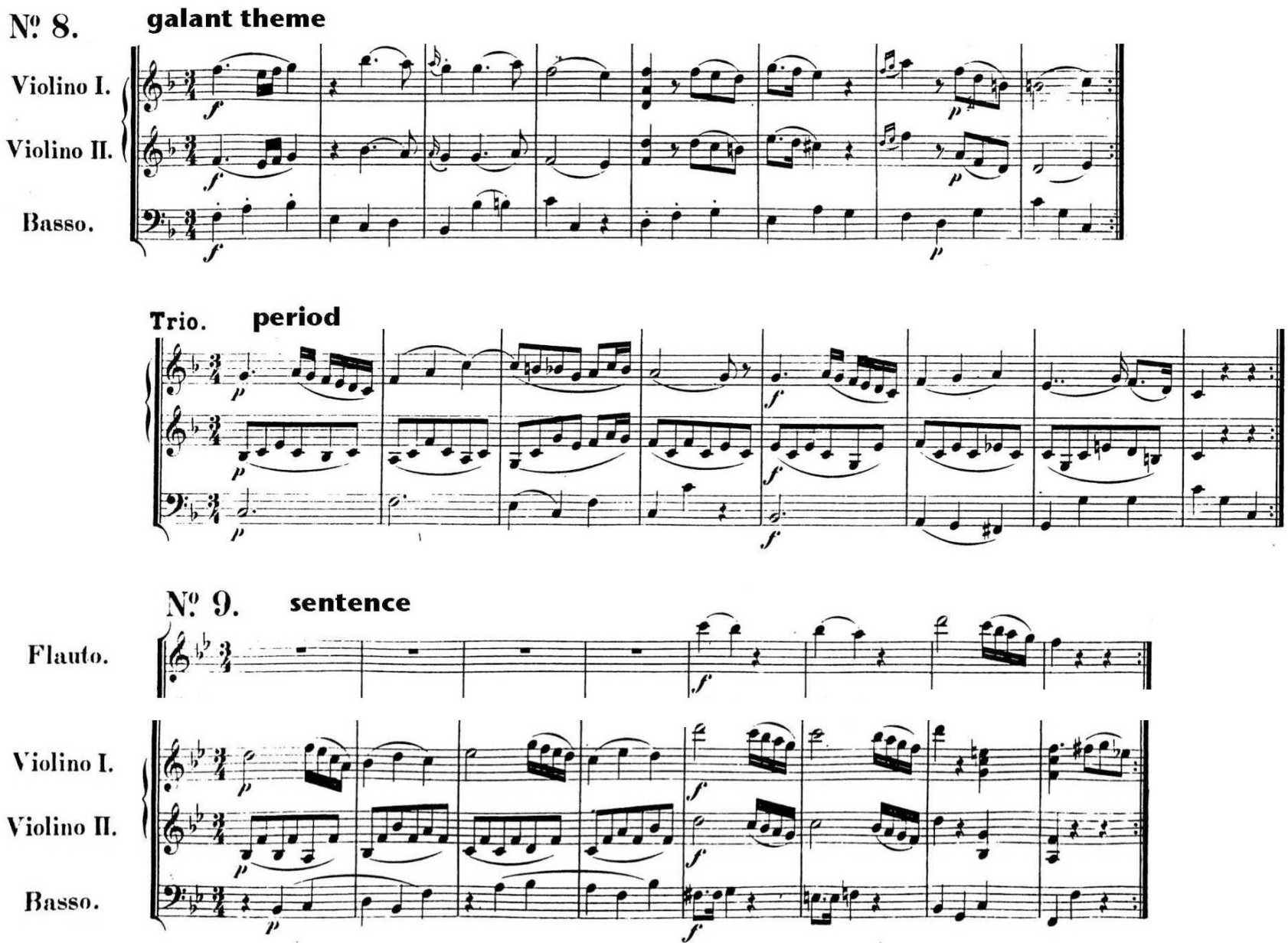

No. 5. period
Violino I.
Violino II.
Basso.


Trio.
period
Nº 6.
sentence
Oboi.
Violino I.
Violino II.
Basso.

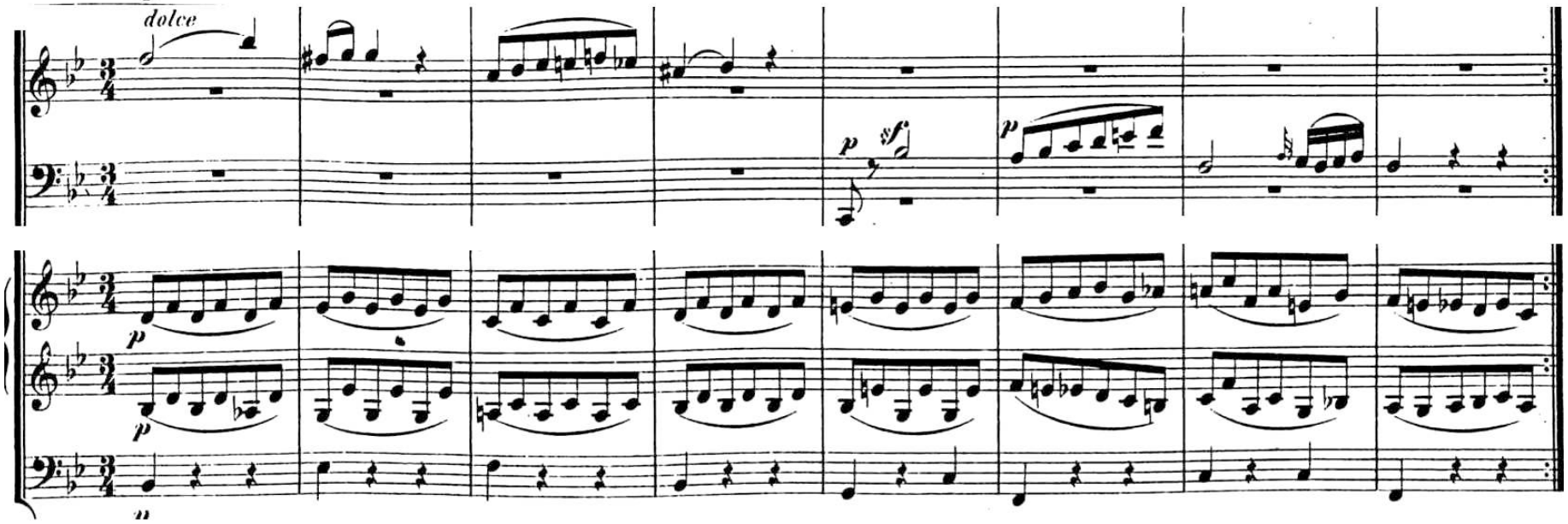

Trio.
sentence
a 2.

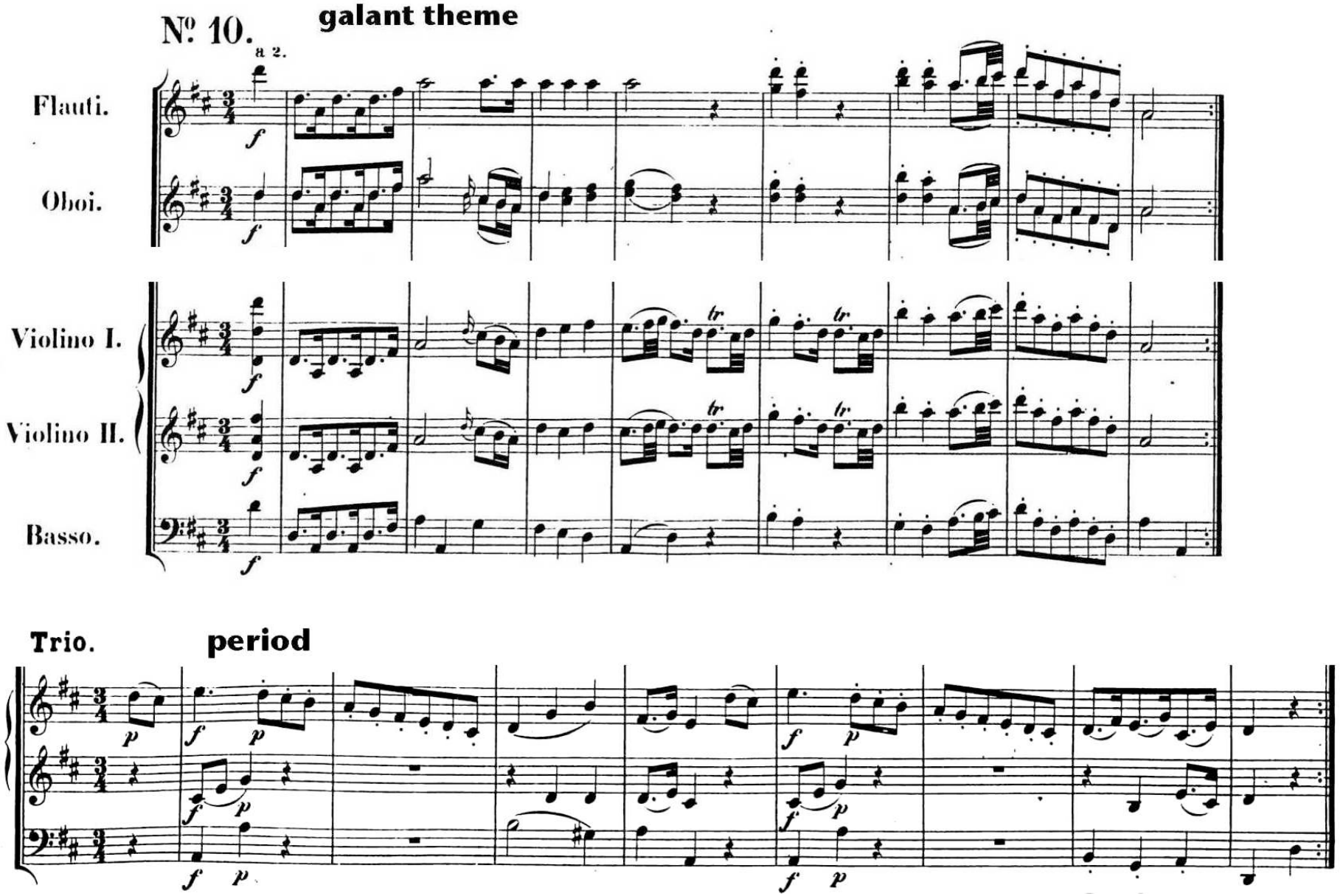

№ 7.
galant theme
Violino I.
Violino II.
Basso.

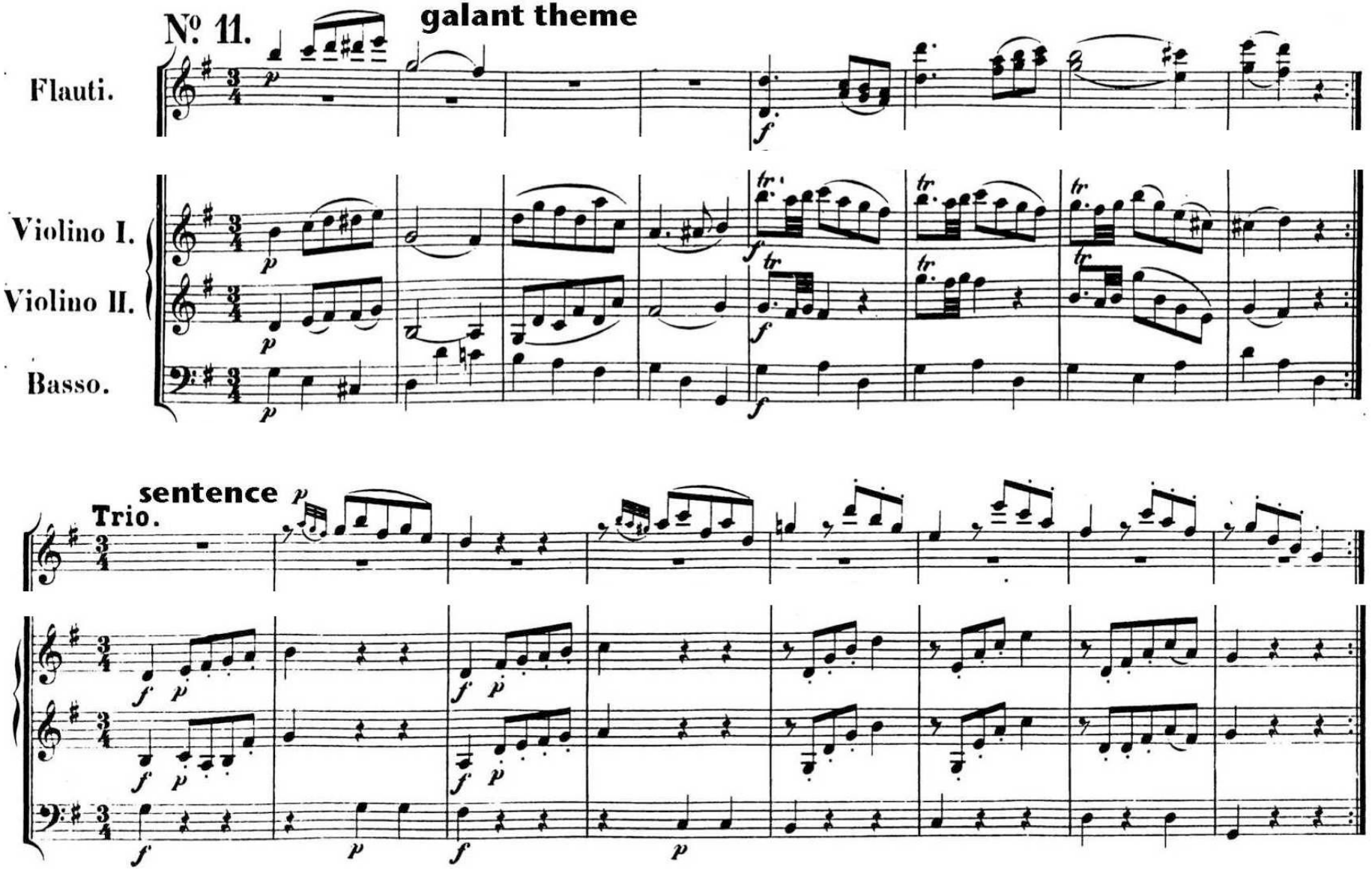

Trio.
period

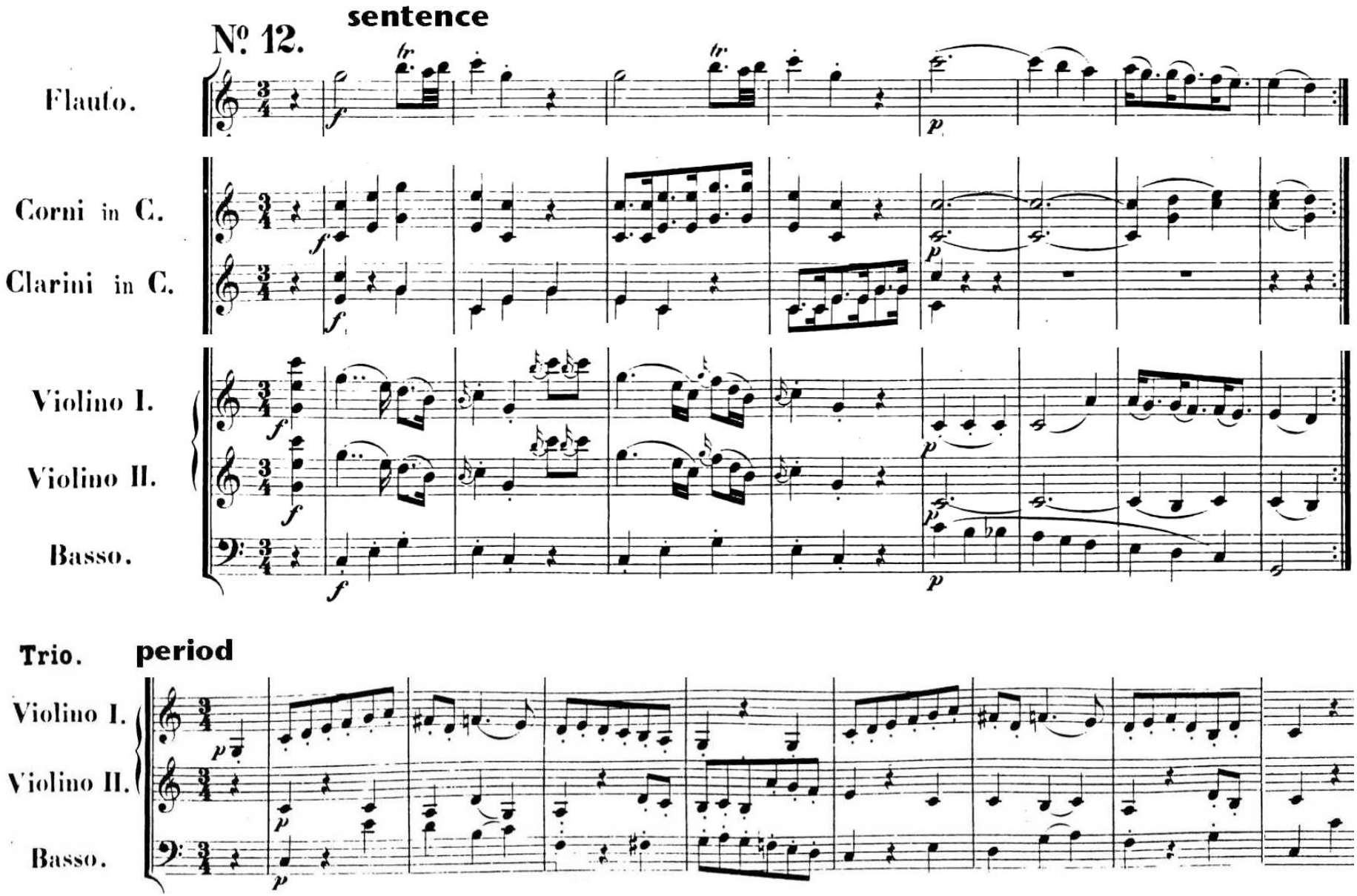

№ 8.
galant theme
Violino I.
Violino II.
Basso.
Trio.
period
№ 9.
sentence
Flauto.
Violino I.
Violino II.
Basso.

Trio. galant theme

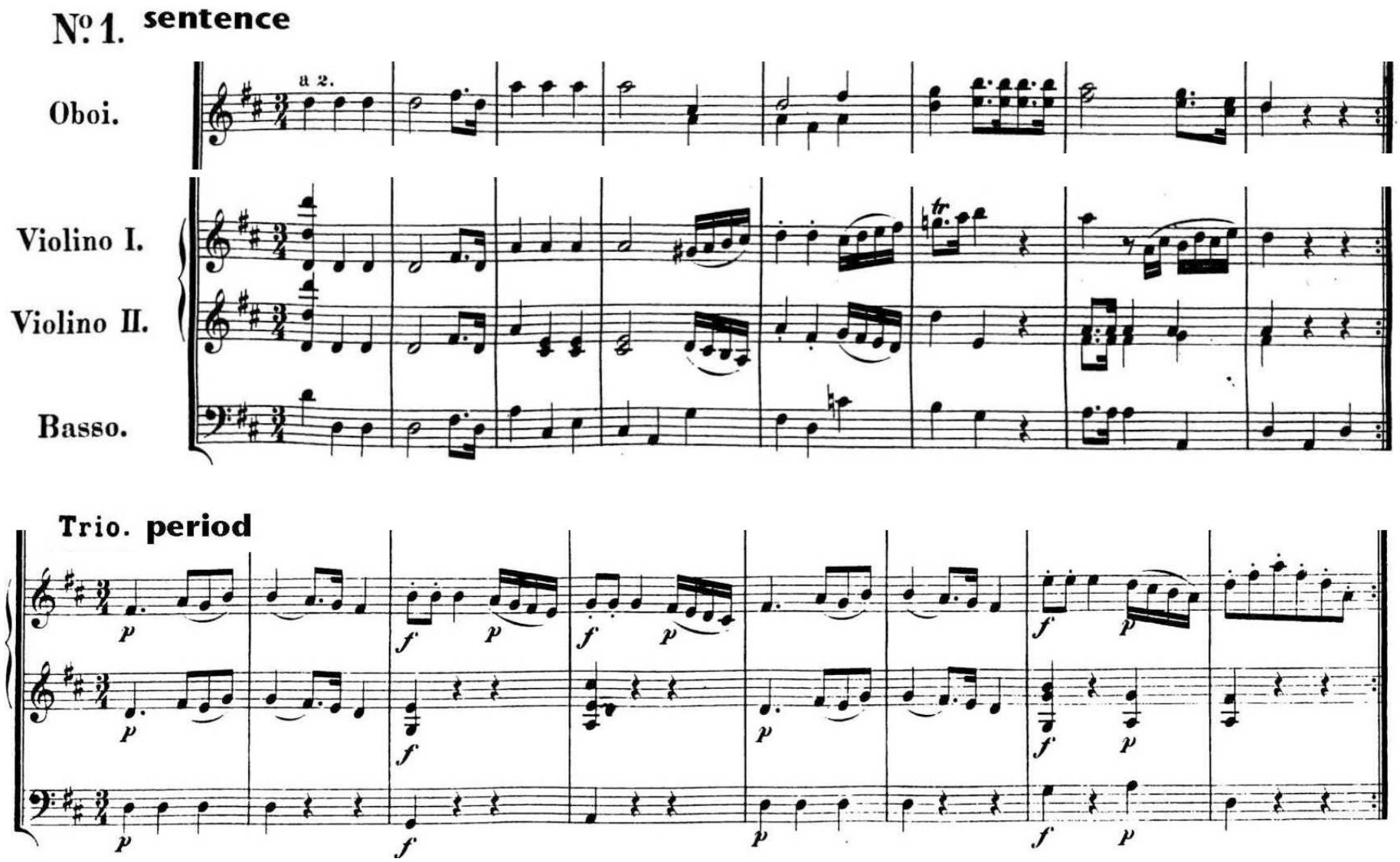


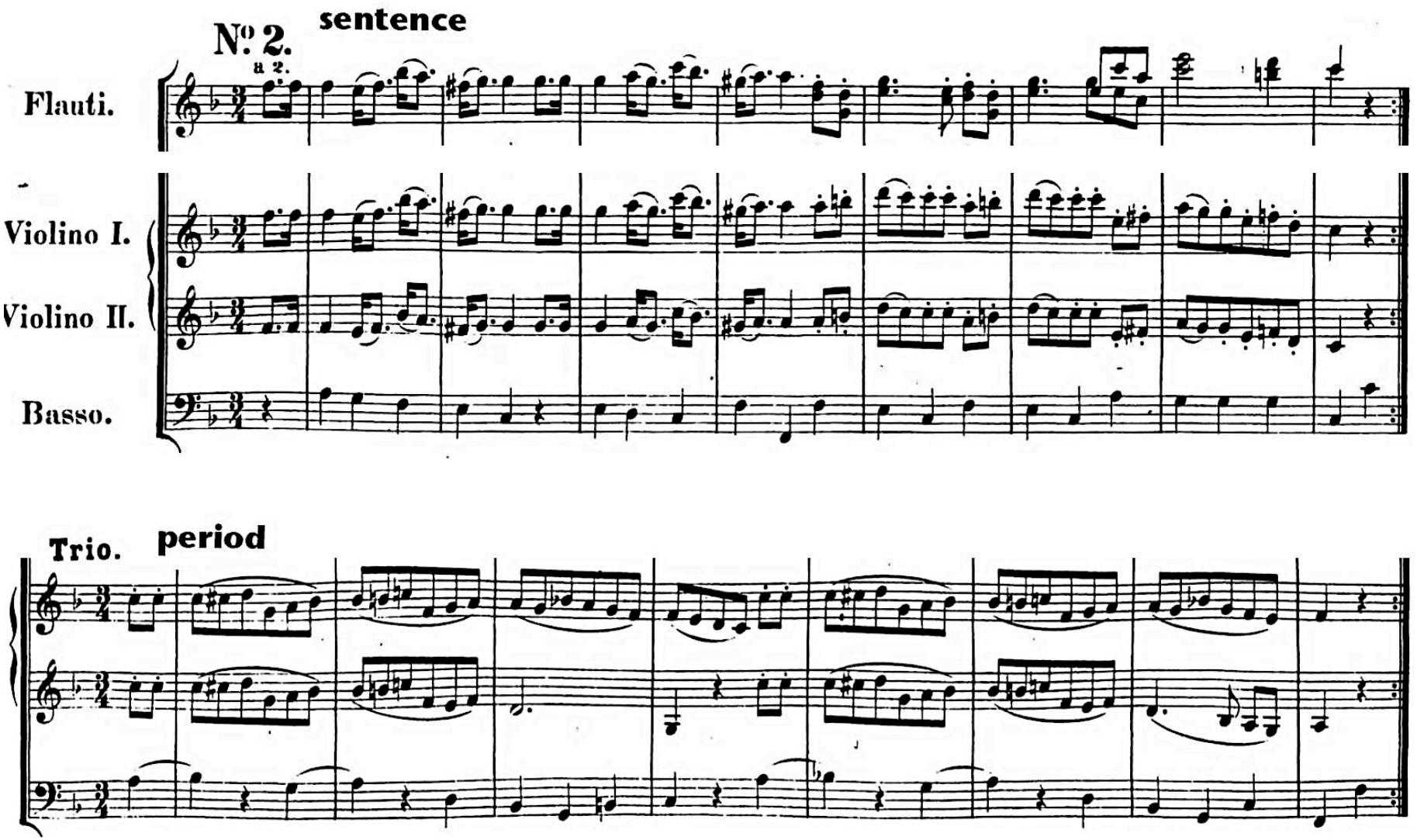

Nº 10.
galant theme
a 2.
Flauti.
Oboi.
Violino I.
Violino II.
Basso.
Trio.
period

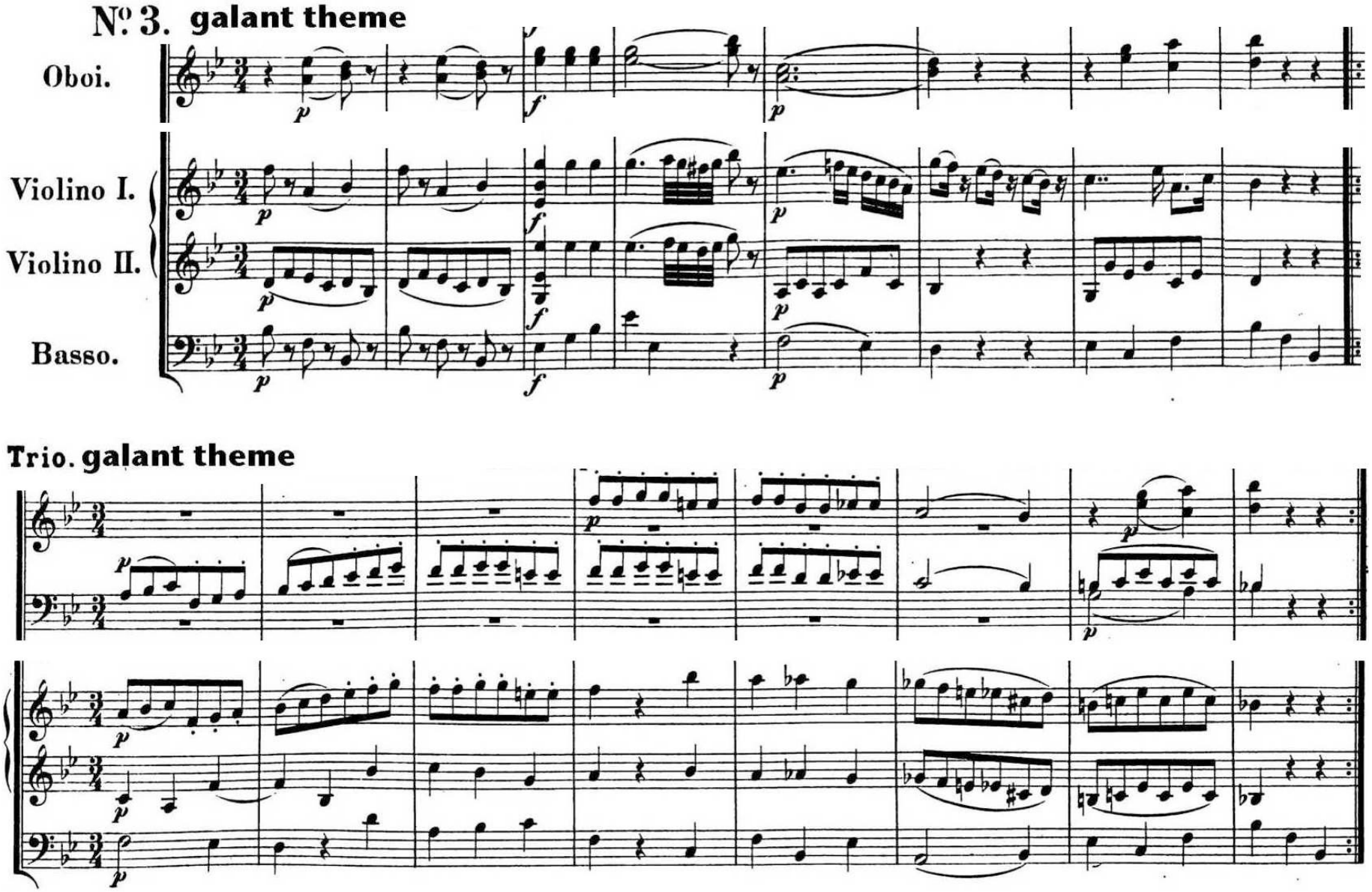

Nº 11.
galant theme
Flauti.
Violino I.
Violino II.
Basso.
sentence
Trio.

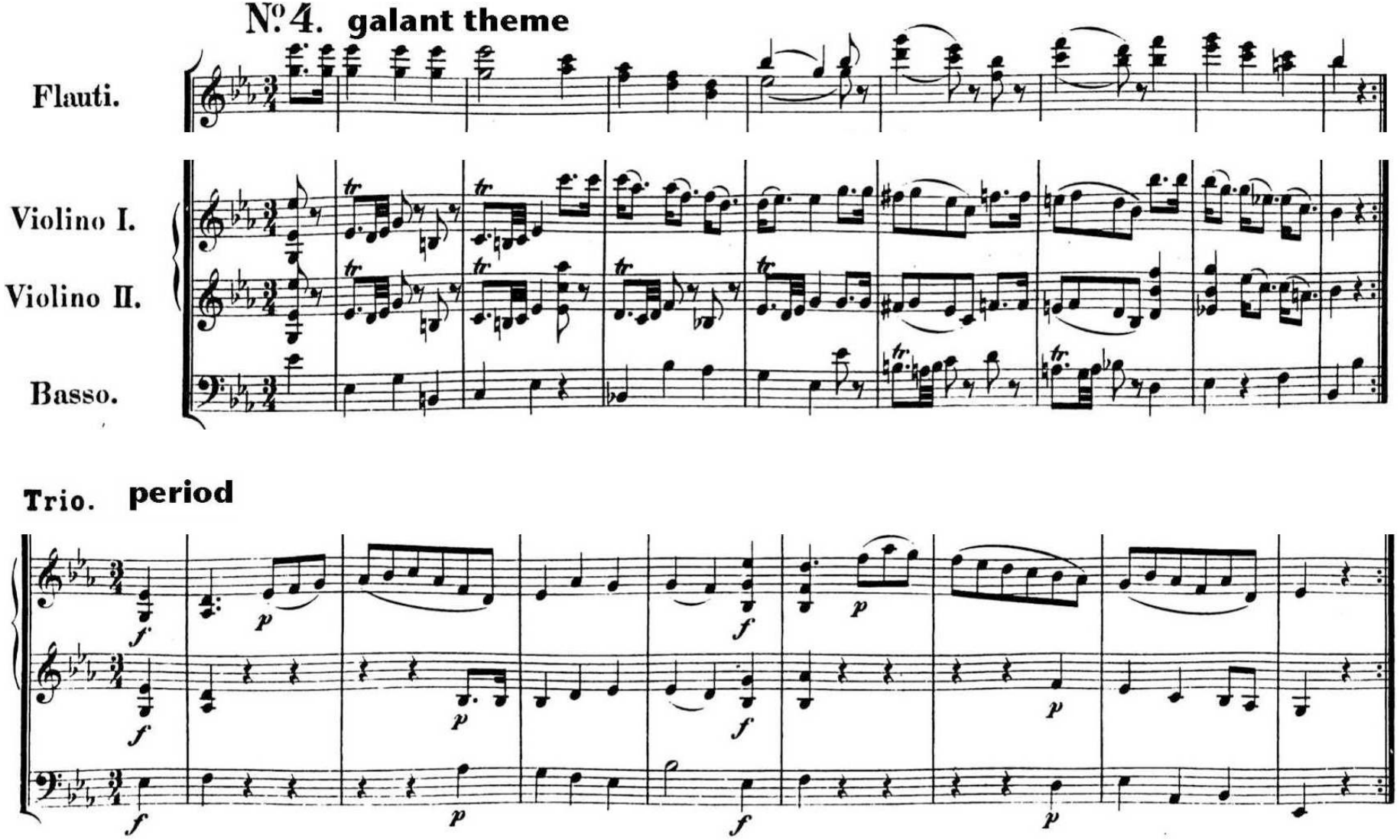

sentence
Nº 12.
Flauto.
Corni in C.
Clarini in C.
Violino I.
Violino II.
Basso.
Trio.
period
Violino I.
Violino II.
Basso.

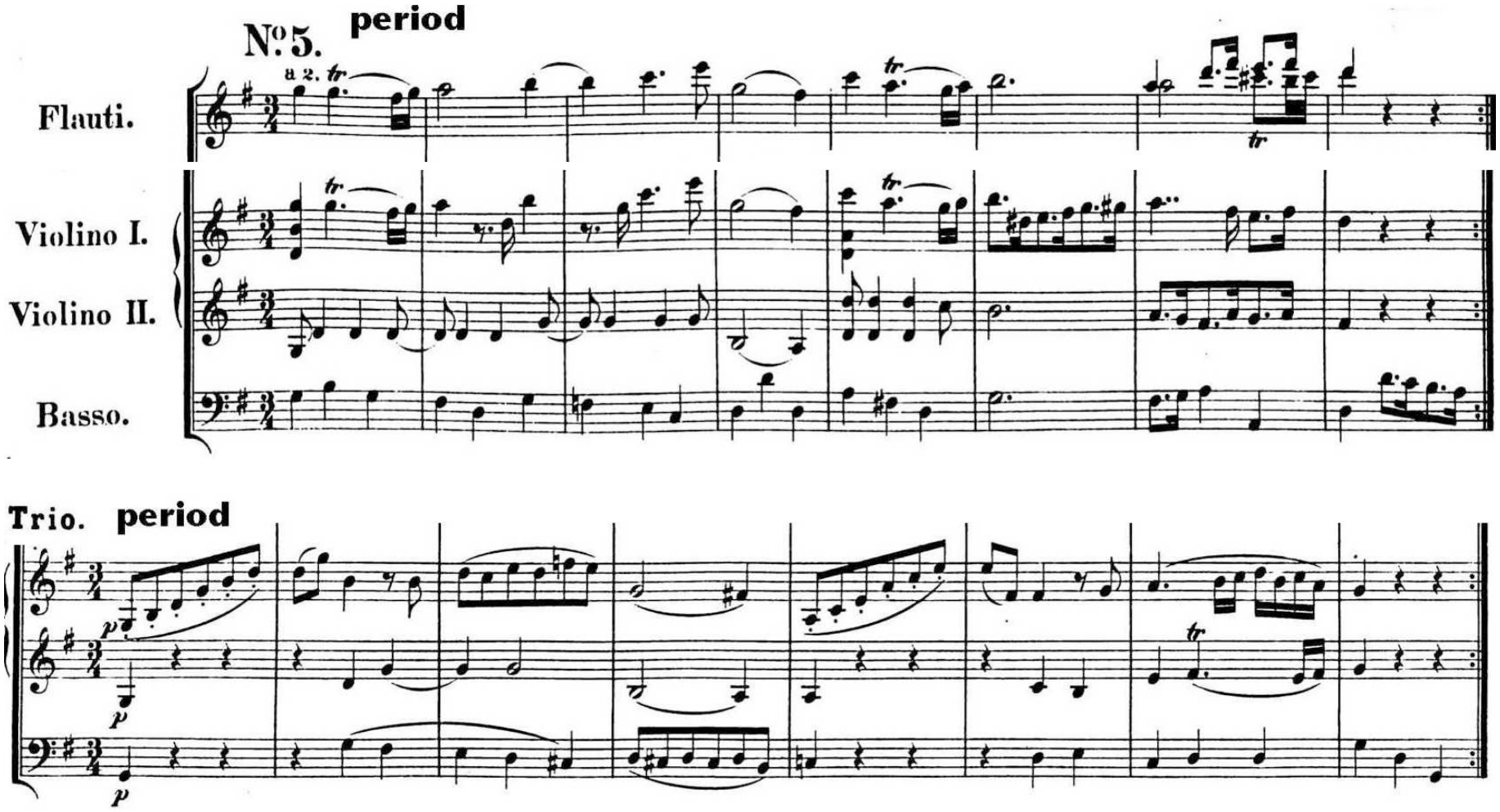
K. 585: Menuets -- (1789)



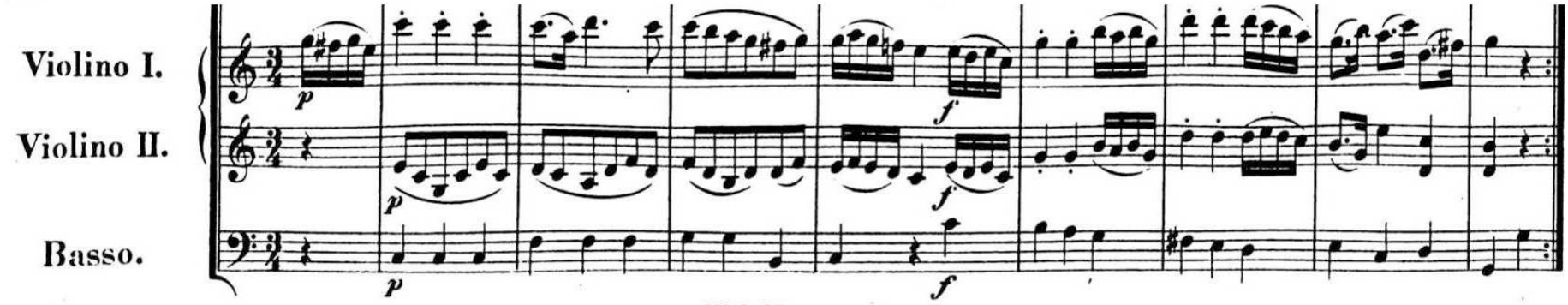

sentence
Nº 2.
a 2.
Flauti.
Violino I.
Violino II.
Basso.
Trio.
period


№ 3. galant theme
Oboi.
Violino I.
Violino II.
Basso.
Trio. galant theme

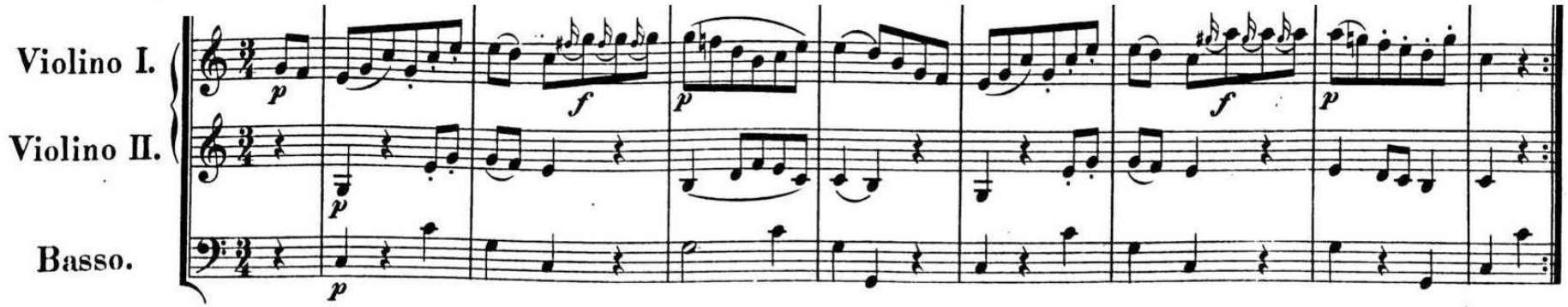

№4. galant theme
Flauti.
Violino I.
Violino II.
Basso.
Trio. period

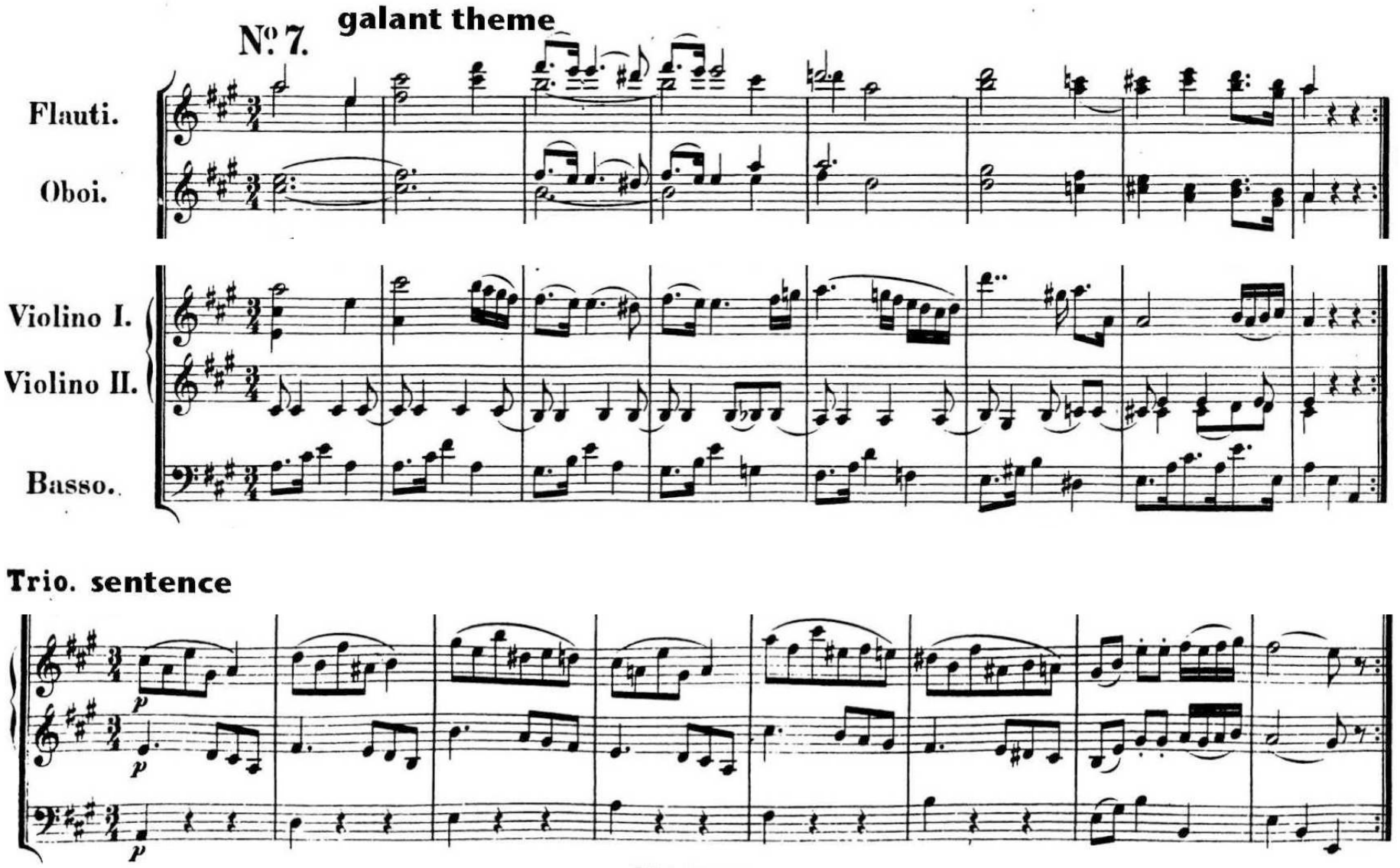

No. 5.
period
a 2.
Flauti.
Violino I.
Violino II.
Basso.
Trio.
period
p
p
p

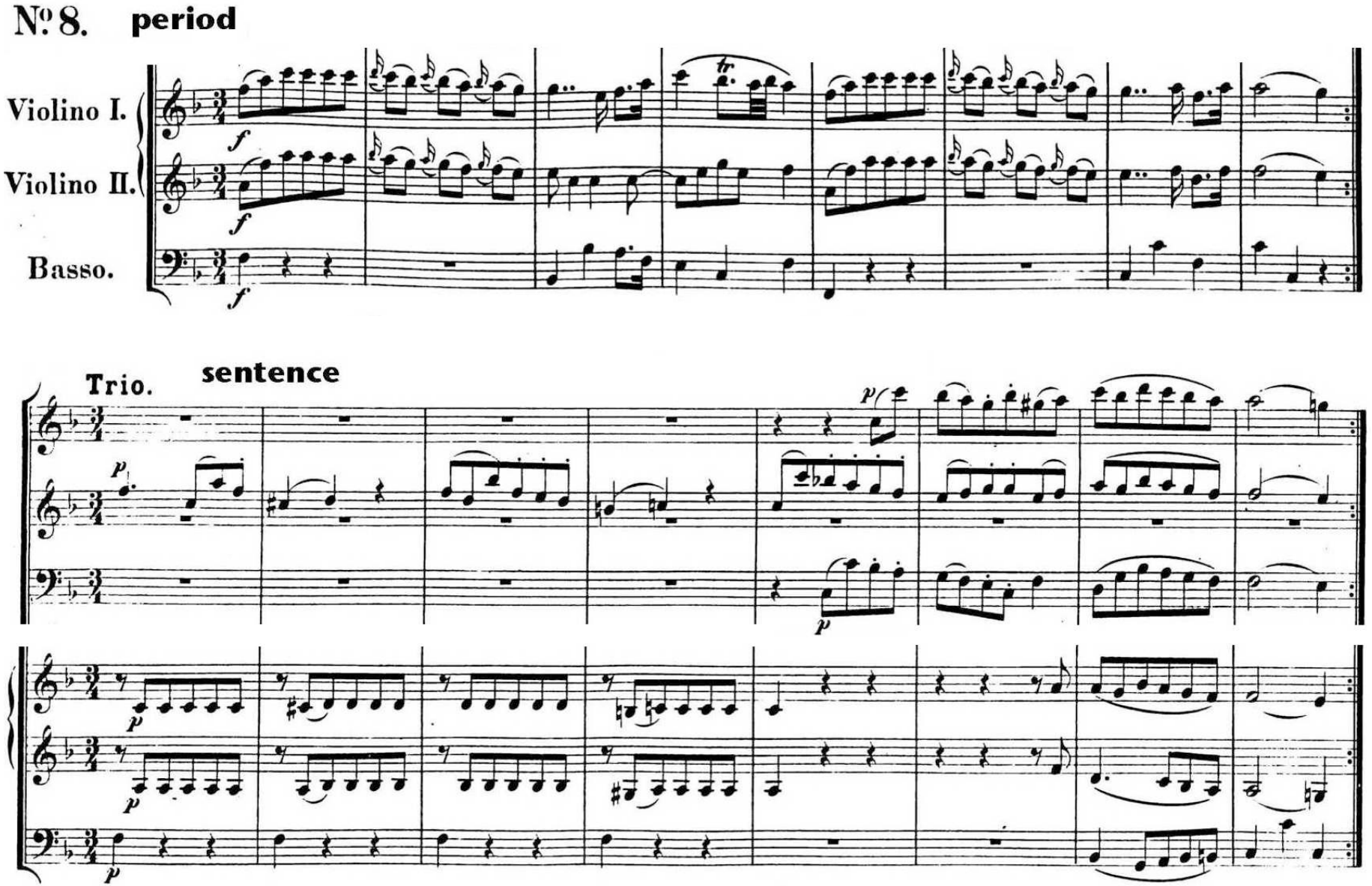
№ 6. **galant theme**

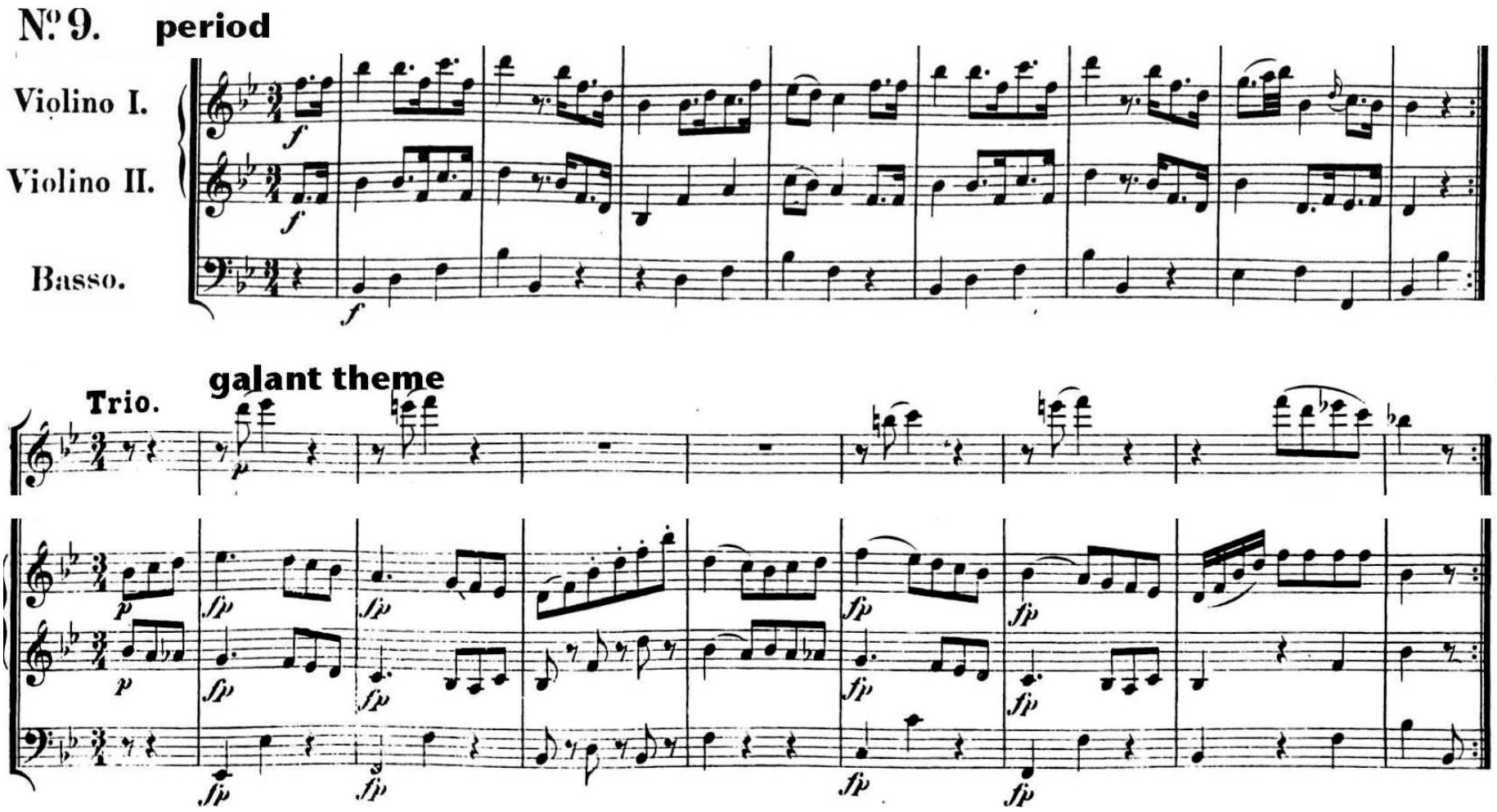


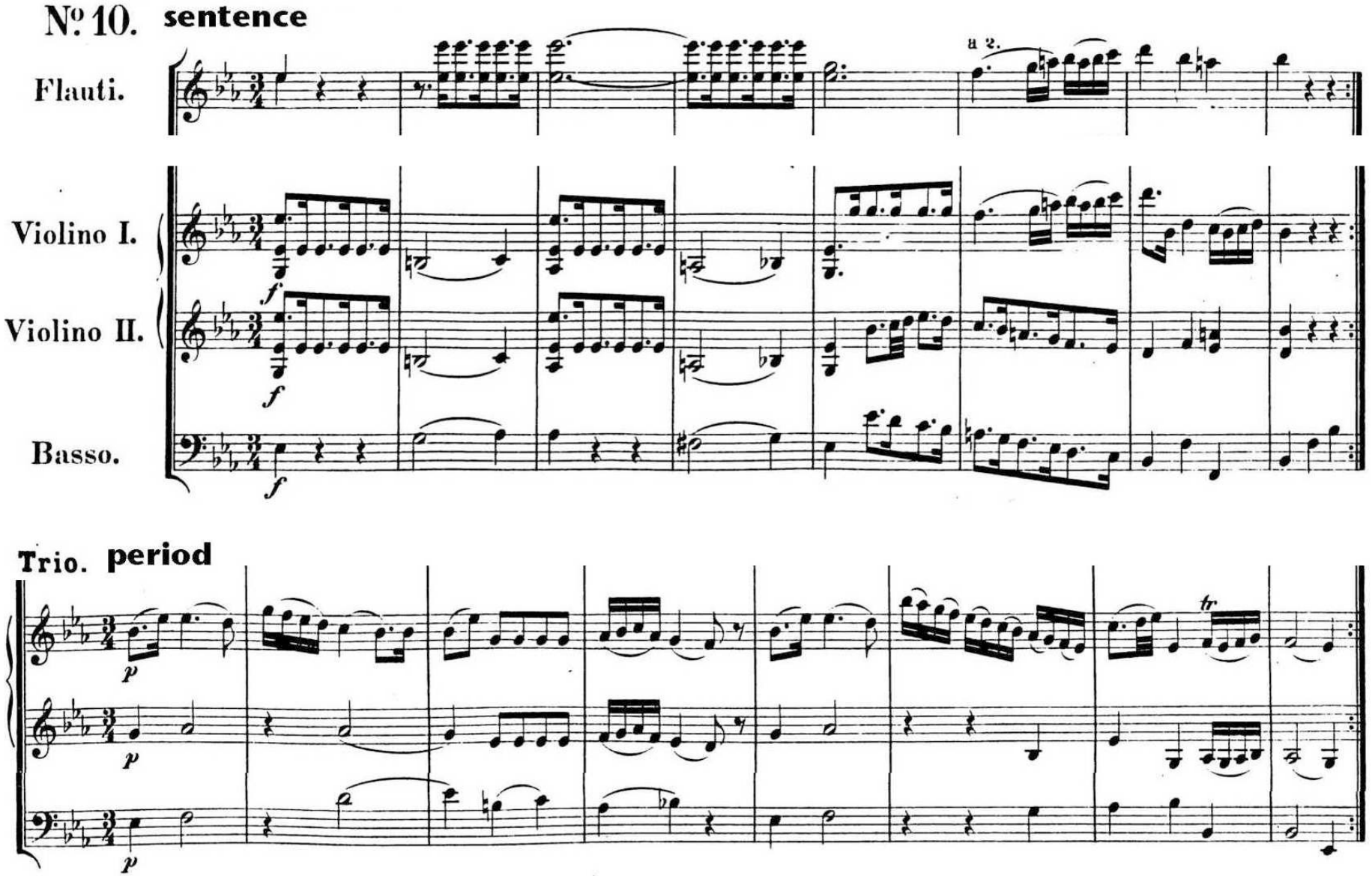
Trio. **period**

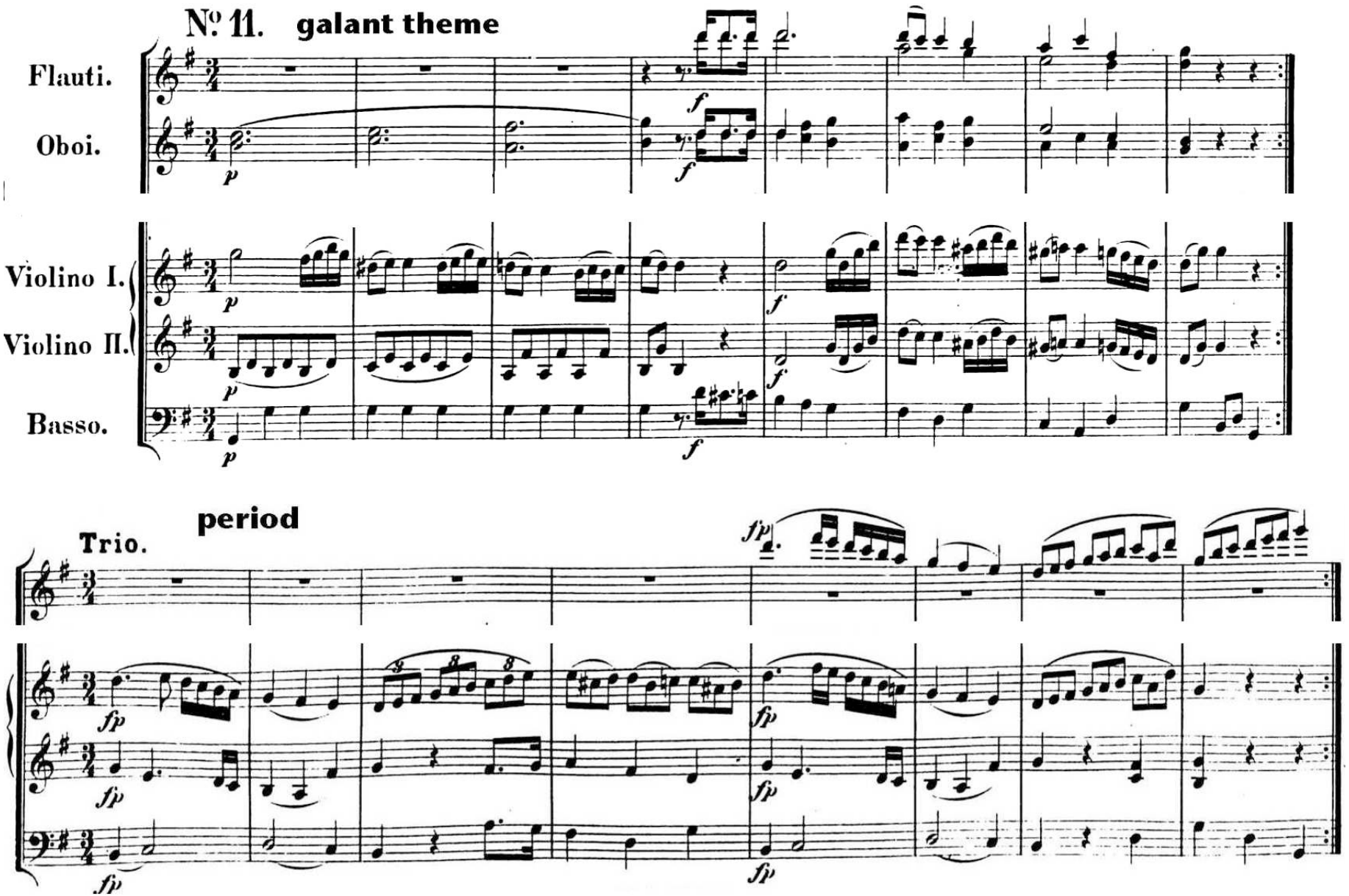


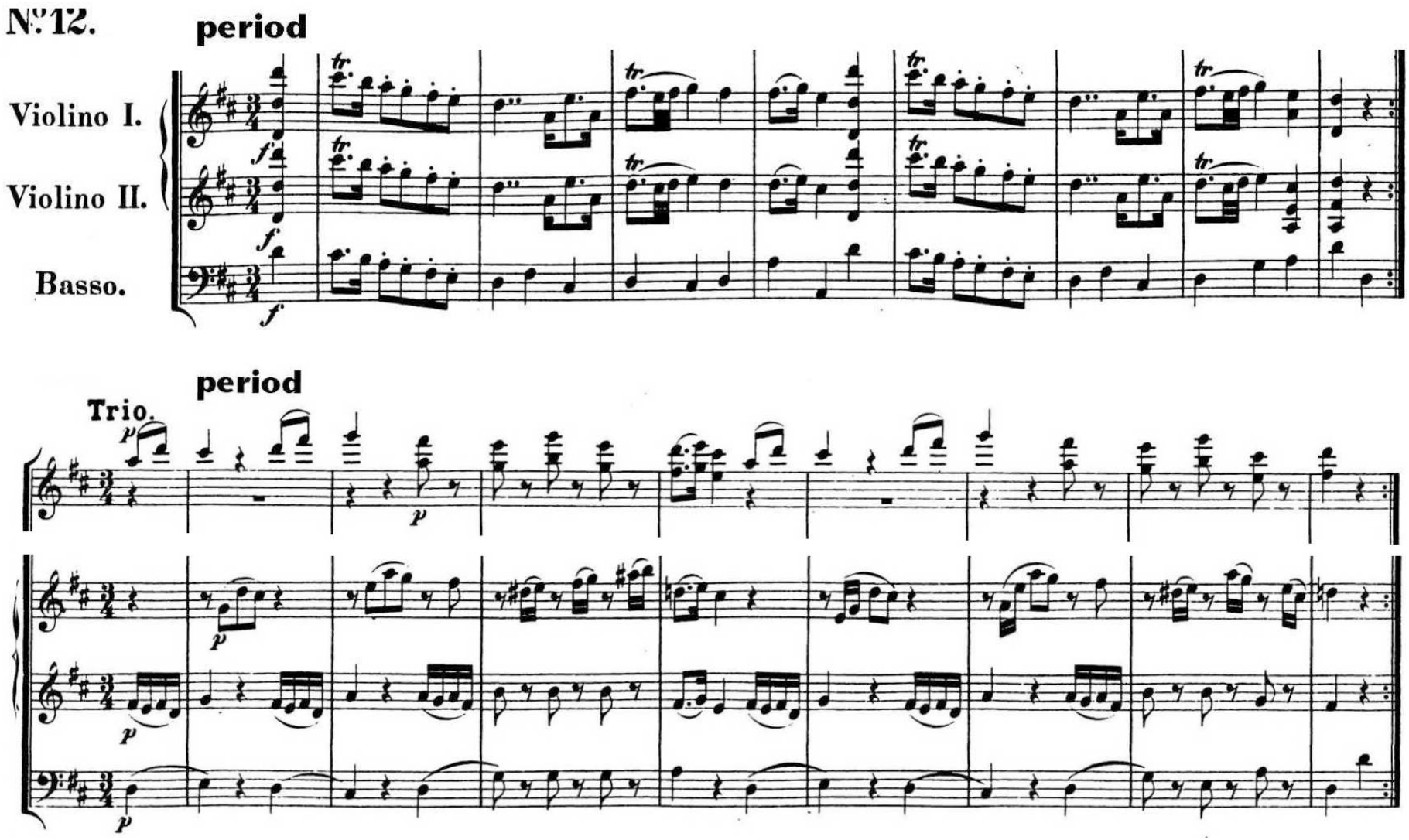

№ 7.
galant theme
Flauti.
Oboi.
Violino I.
Violino II.
Basso.
Trio. sentence
p
p
p


№ 8.
period
Violino I.
Violino II.
Basso.
Trio.
sentence

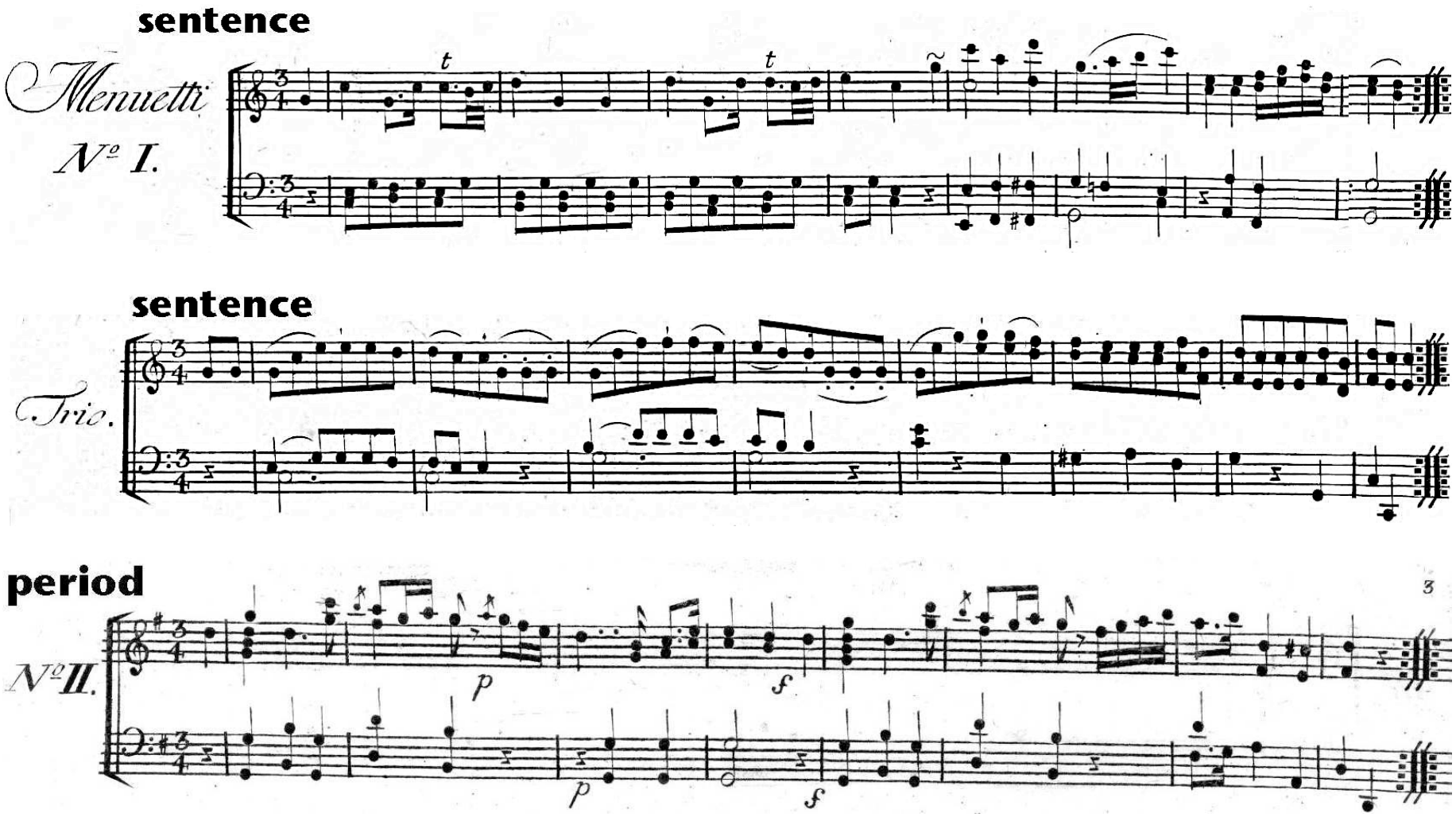

No. 9.
period
Violino I.
Violino II.
Basso.
Trio.
galant theme


№ 10.
sentence
Flauti.
a 2.
Violino I.
Violino II.
Basso.
f
Trio.
period
p
tr

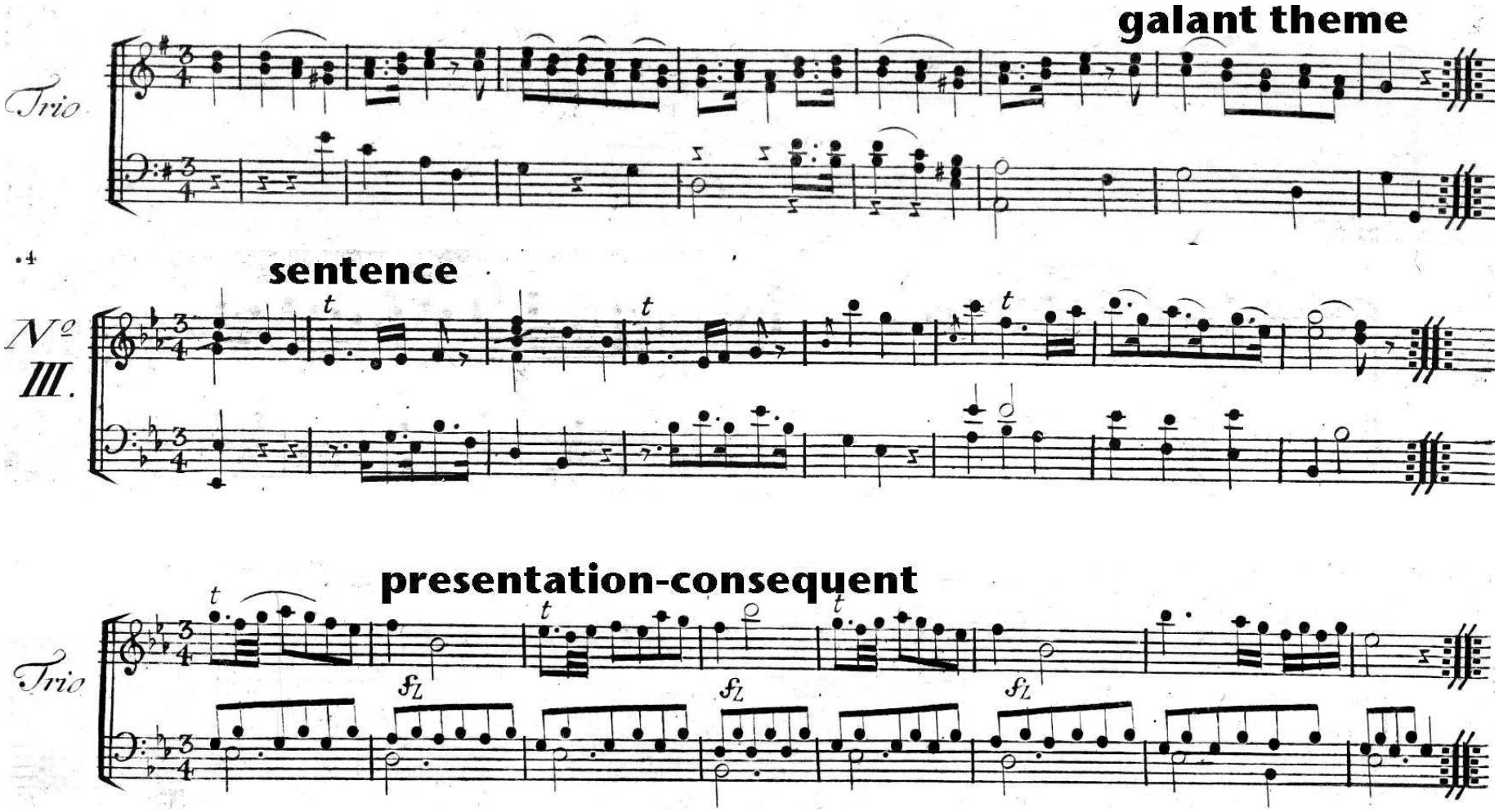

№ 11. galant theme
Flauti.
Oboi.
Violino I.
Violino II.
Basso.
Trio.
period

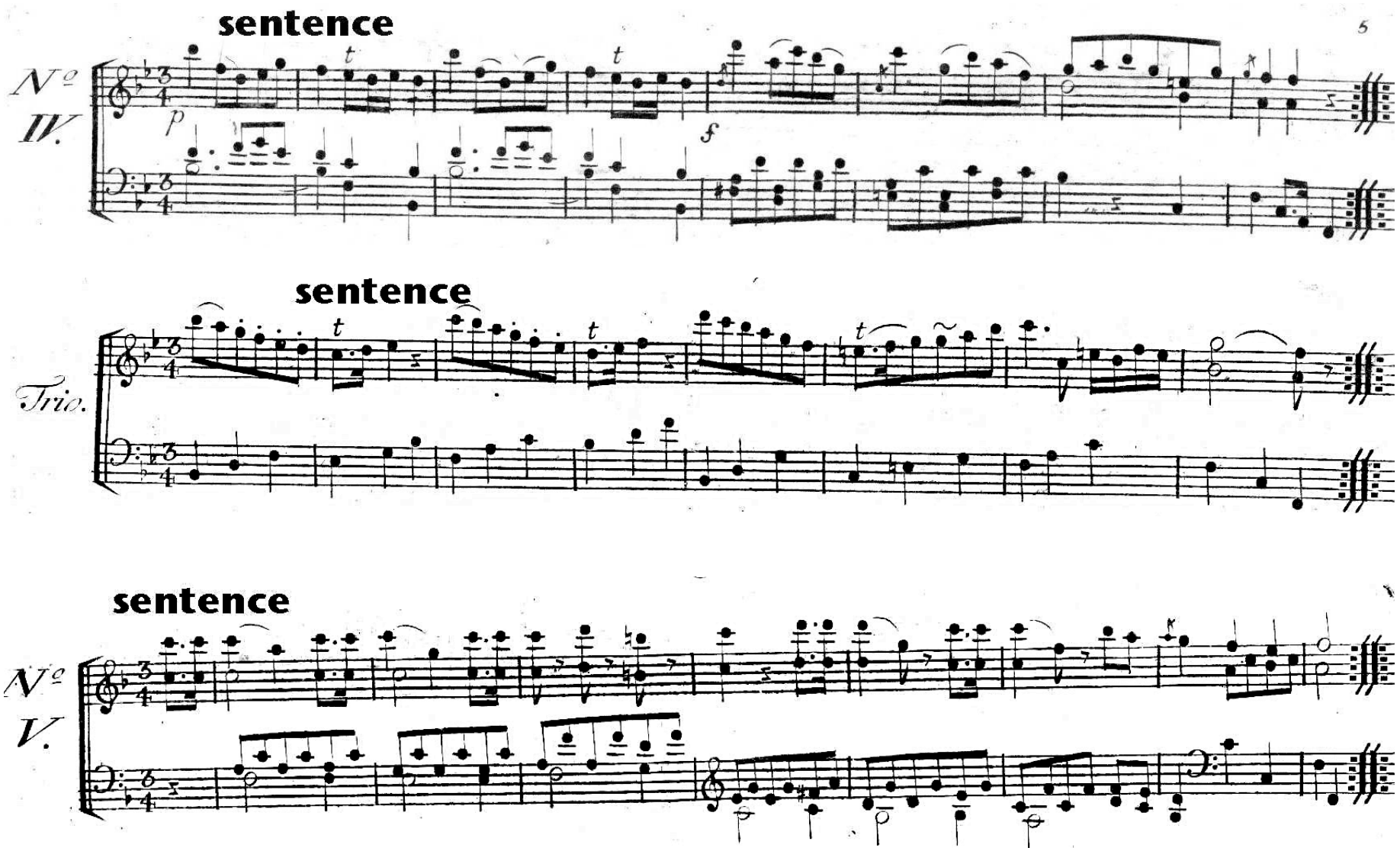

№12.
period
Violino I.
Violino II.
Basso.
period
Trio.

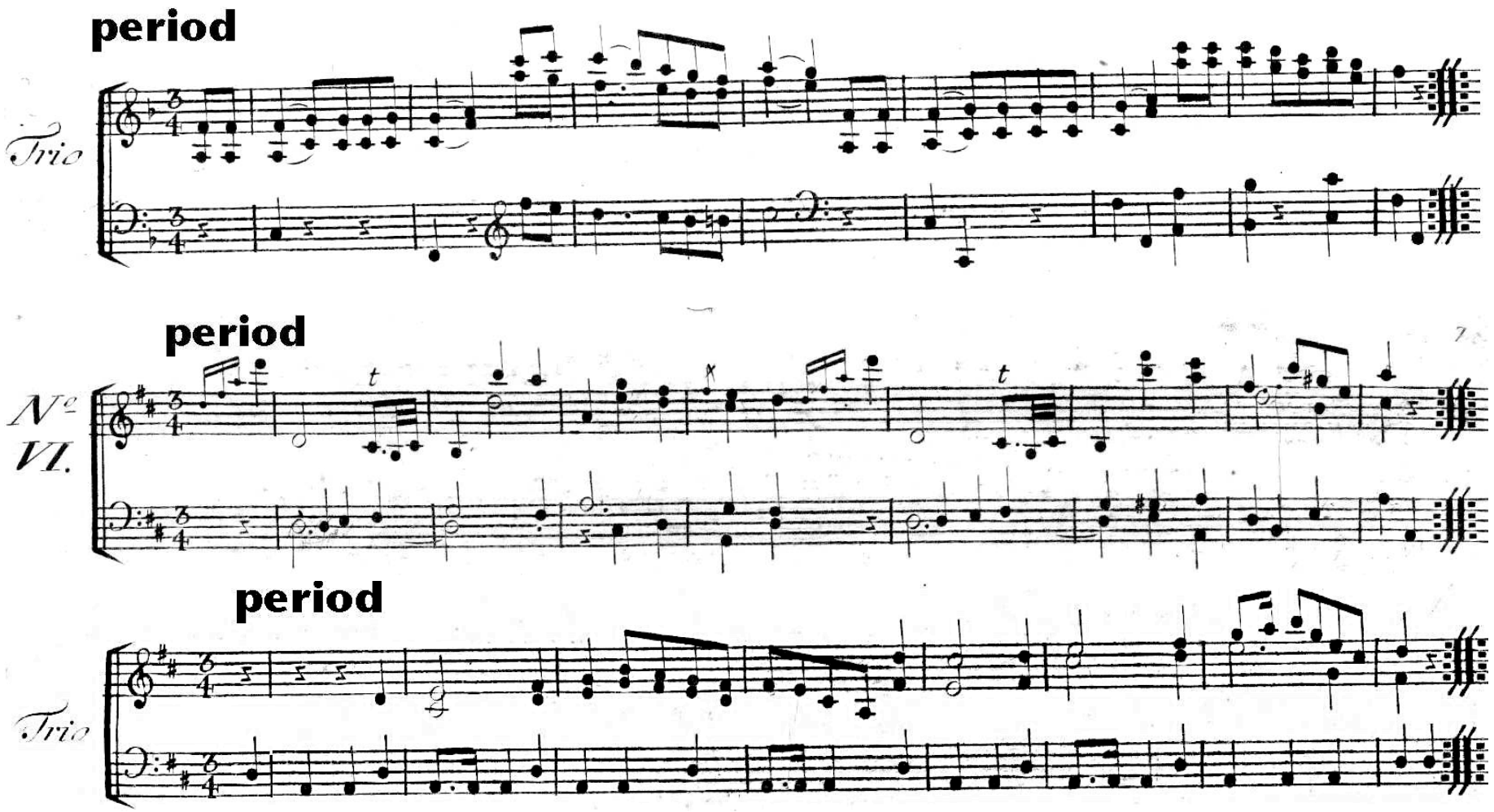
K. 599: Menuets -- (1791)[5]



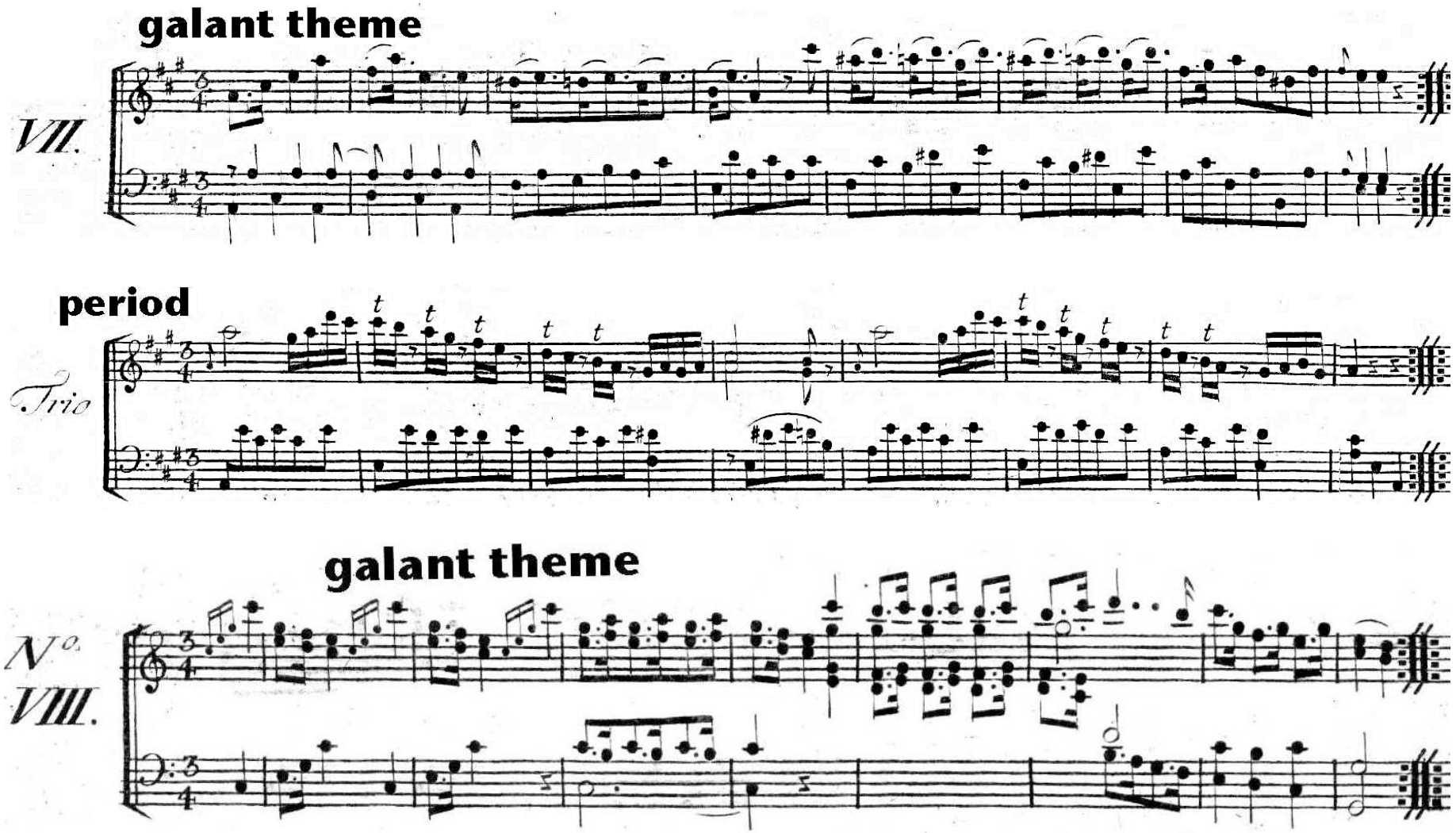
[5] The keyboard reductions here are reproduced in facsimile from an early edition whose online source I am no longer able to trace. The edition included K. 599, K. 601, and K. 604. Presumably this is the edition produced by Artaria in 1791 (the only keyboard version mentioned in Koechel, first edition).

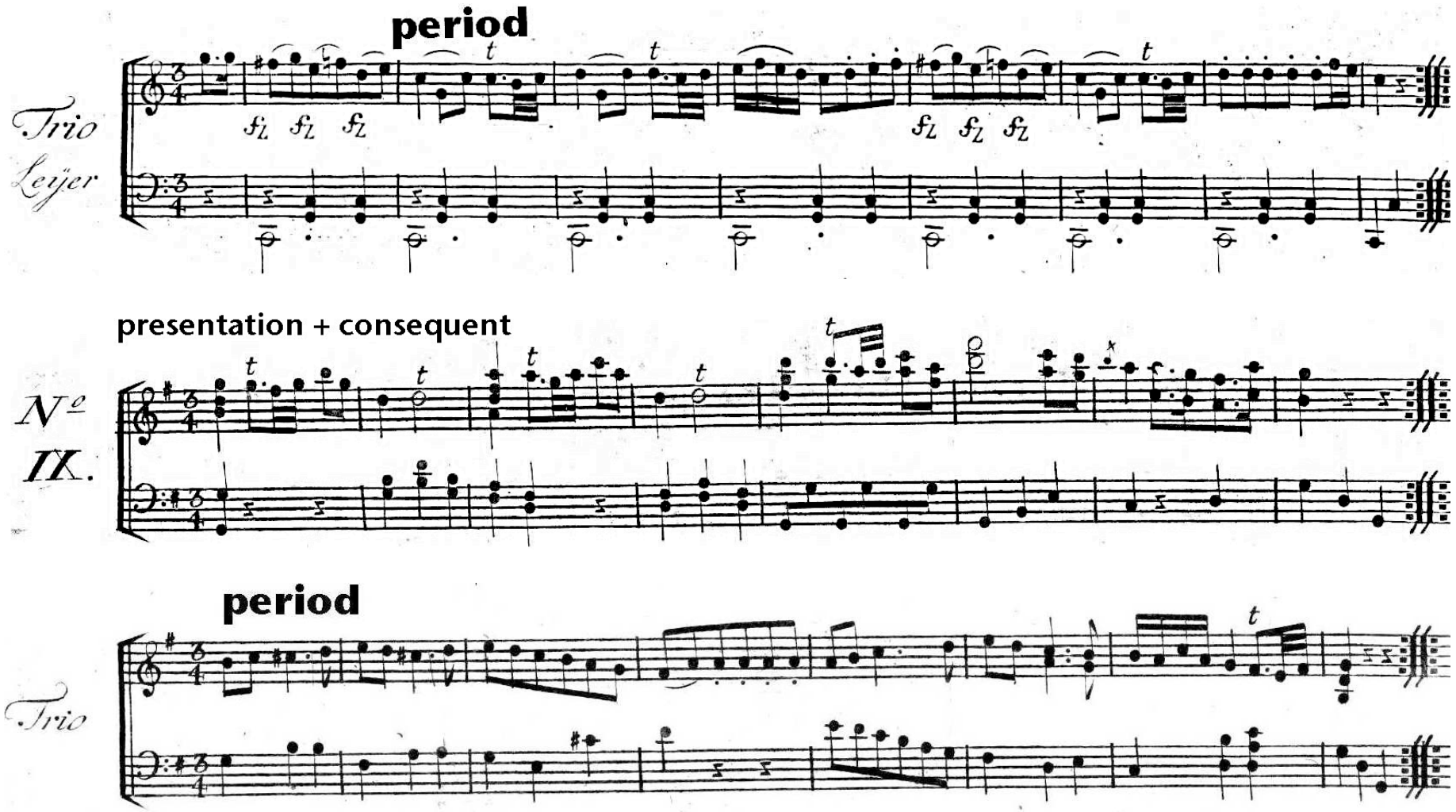

galant theme
Trio
sentence
N.º III.
presentation-consequent
Trio

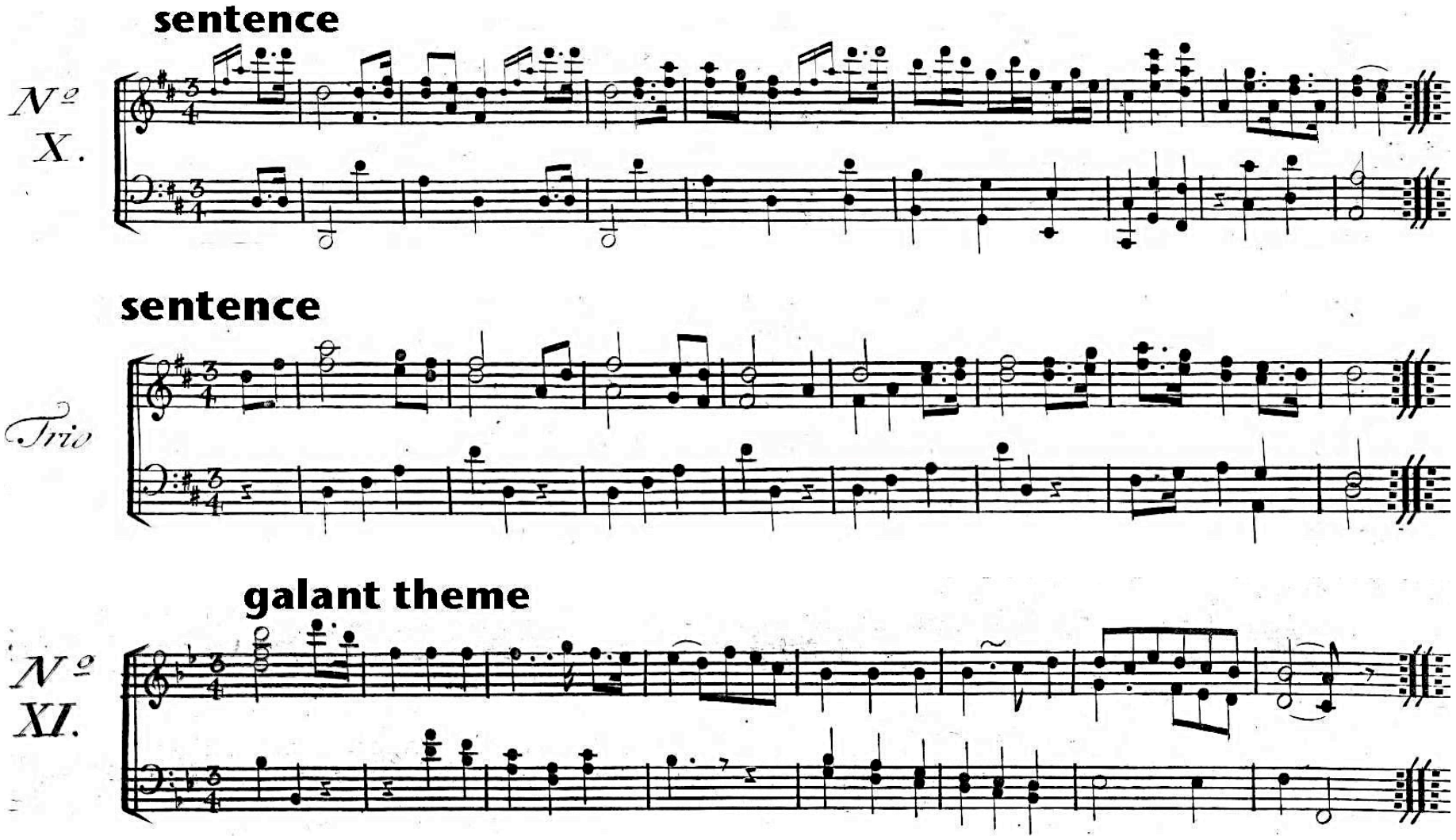

sentence
N° IV.
5
p
f
sentence
Trio.
sentence
N° V.

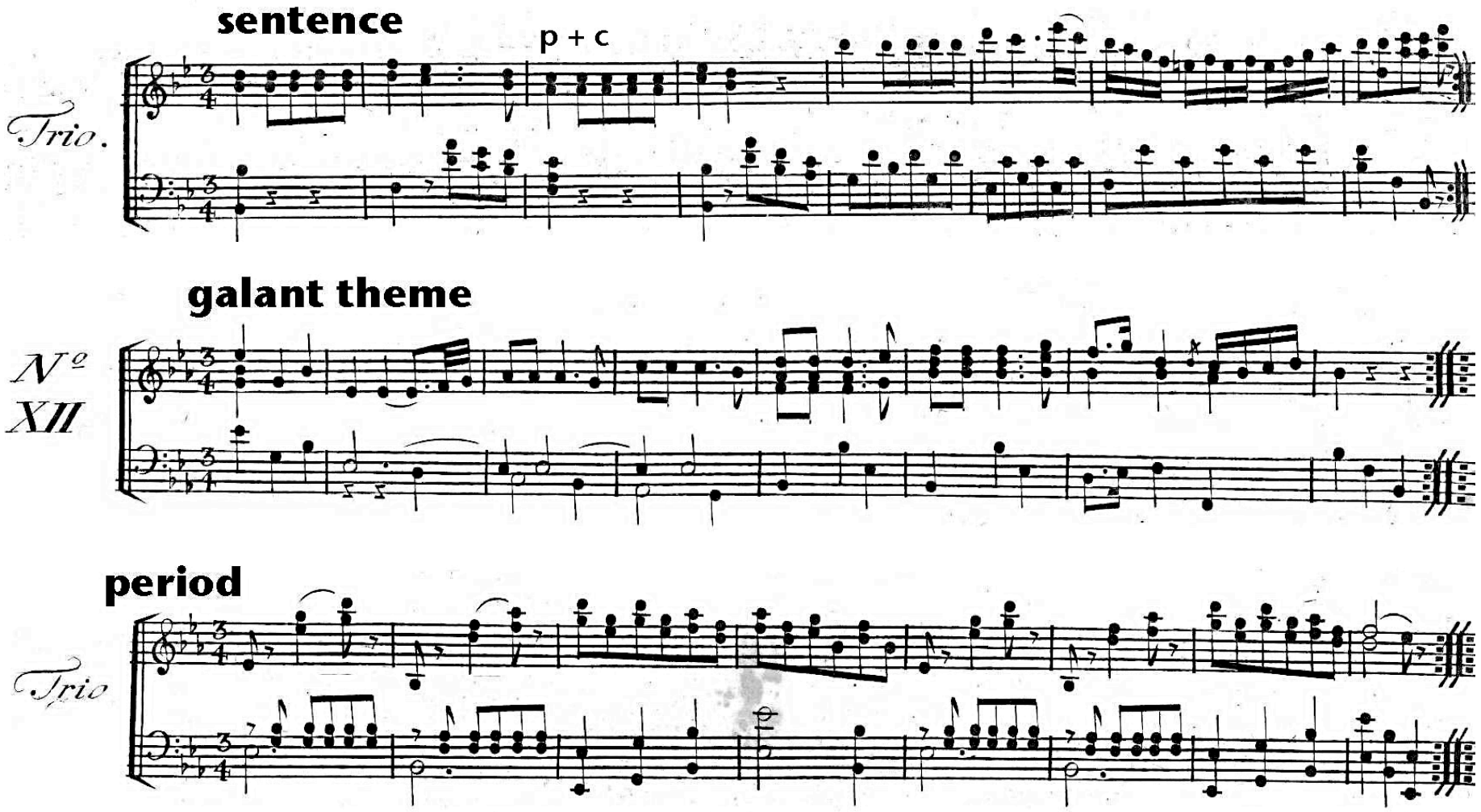

period
Trio
period
Nº VI.
period
Trio

K. 601/ K. 604: Menuets -- (1791)




period
Trio
Leyer
presentation + consequent
Nº
IX.
period
Trio


sentence
N° X.
sentence
Trio
galant theme
N° XI.


sentence
p + c
Trio.
galant theme
Nº XII
period
Trio